HAROLD B. LEE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

Digitized by the Internet Archive
in 2020 with funding from
Brigham Young University

https://archive.org/details/constructiveharm03trot

MT
50
.T76
C66x
1911
Vol. 3

DR. T. H. YORKE TROTTER

CONSTRUCTIVE HARMONY

Together with a Book on

FORM

Part I.	Diatonic Harmony and Elementary Construction	2/-
„ II.	Chromatic Harmony and Composition	1/6
„ III.	Form	4/-
Complete (cloth)		7/-

4/6

LONDON:
BOSWORTH & CO.
17, Hanover Square, W.

And at LEIPZIG, VIENNA, ZURICH; NEW YORK, T. B. HARMS CO.

Copyright 1911 by Bosworth & Co.
B. & Co. 14081.

HAROLD B. LEE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

HARMONY AND FORM.

By T. H. Yorke Trotter.

Part III.

Form.

PROPERTY OF
LAWRENCE WHITMAN SARDONI
MUSIC LIBRARY

BRIGHAM YOUNG UNIVERSITY
LIBRARY
PROVO, UTAH

Contents.

Part III.

	Page
Concerning Analysis	139
Introductory	144
Chapter XX.—The Variation Type	145
XXI.—The Minuet and other similar Types of Form	149
XXII.—The Aria Type	155
XXIII.—The Sonata Type	163
XXIV.—The Rondo Type	209
XXV.—Other Types of Form	211
XXVI.—Fugue	218
XXVII.—Programme Music	230
XXVIII.—Conclusion	233

Concerning Analysis.

The study of harmony and of form should always be made as practical as possible. To this end an analysis of works by great composers is essential, for nothing helps the knowledge of harmony more than to observe its use by the masters;—how chords follow each other,—their effect,—how re-iteration is helped by the harmonic treatment; in short, the practical application of what has been studied. And a knowledge of the principles of form and construction can only be adequately arrived at by a careful and minute examination of the greatest works. The student should, therefore, analyse everything he studies, and this task should not be merely a perfunctory one, but a careful investigation of everything that is in the work. By this means he will be able to see what effects are aimed at, what parts are important and what are merely background, how the various sections are combined, what principles of continuity are contained in the work. Nor will such analysis detract from the emotional feeling of the composition; on the contrary, if the work is a great one, the more it is studied the more will its beauties appear, and the more will it seize the mind of the student.

The most important factors that are used to make a musical composition are the following:—(1) Re-iteration. (2) Balance. (3) Rise and fall or climax. Besides these there are others which may or may not be present.

Re-iteration is the most important factor in composition, for it meets one of the essential needs of mankind, and its use in music with constant variety is just what we would expect from a study of the mind. As Professor Stout remarks, 'The monotonous continuance or repetition of the same kind of presentation, after its interest is exhausted, involves a restriction of mental activity which may be highly disagreeable, as in travelling along a road where the scenery is uniform in character and the villages all similar and similarly situated. A certain amount of variety is necessary for the free play of attention. When this is lacking, the mind will strive to find objects to exercise its activity upon, and fail disagreeably. On the other hand, a too rapid succession of varying external impressions may be equally unpleasing. The mind, while pre-occupied with one object, is interrupted by the obtrusion of another, and yet another, so that attention is being perpetually warped. This gives rise to the pain of distraction.' (Manual of Psychology, p. 289.)

Copyright, 1911, by Bosworth & Co.

The ways in which re-iteration in music may take place have been shown in Chapter IX, Part I. There are many compositions made up entirely of one idea, developed in different ways. In such cases the effect is sought for in the varied treatment of the idea. Such compositions are generally on a small scale, for obviously there can be no effects of contrast, and the principle of balance may or may not be present. Good examples of this type may be found in some of the Preludes of J. S. Bach, in which the formative principle is simply that of re-iteration. In pieces like the Kinderscenen of Schumann the re-iteration of one idea is combined with the principle of balance. But practically in all musical compositions re-iteration is present, and it should be the aim of the student to trace it out in all its workings.

The word 'Development' has been used to express this principle of re-iteration. But as applied to a subject or any part of it, an ambiguity has arisen, because development is generally used with reference to one section in a work. Now as a matter of fact no composition can be written without some development of the material. The humblest folk-song depends for its success on a development or re-iteration of material no less than the most advanced composition. The art of the composition of music largely consists in the repetition of units, and in this repetition any amount of variety may be used. Hence the importance of a thorough acquaintance with and an understanding of the figures both of time and pitch which give material to be varied and amplified. It must be understood that the working out of the essential ideas in a composition is a necessity, and that this working out takes place not necessarily in one section only, but possibly through the whole piece. The material may consist of one theme only or of a succession of themes, but without a re-iteration of some kind the composition must appear vague and detached.

The second principle is that of balance, which may appear in many ways. In the first place we may get balance in the sections comprising a subject. Then we may have a larger balance in the larger sections, and so on. To the most primitive kind of balance, when one section answers another the word binary has been used. Here we have two sections containing different material. When the first section reappears after the second the word ternary is used. The binary type would then consist of section A answered by section B, the ternary type section A, then section B, and finally section A. These names—binary and ternary—important though they are in primitive types, tend to lose their significance when used in reference to music of an advanced kind, for as more and more continuity is aimed at, the division into sections becomes less and less obvious. The divisions disappear, and the work, although it has been evolved from primitive types, takes a new aspect and must be investigated with new methods of analysis. The words binary and ternary will therefore be used only in this work, when types, in which pronounced divisions are found, are considered.

When rhythmitonal music was in its infancy, the balance was nearly

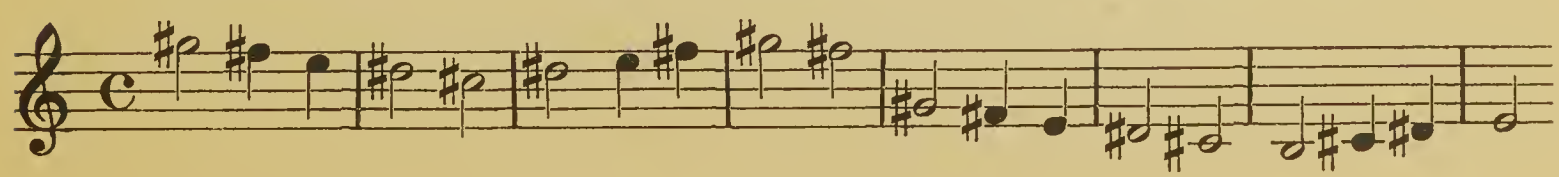
always a balance of key as well as of section. The circling rhythm of key was made an essential feature in construction. The reasons for this are not far to seek. Composers like Haydn derived in a great measure their feeling for music from the folk-song and the folk-dance. Now in the folk-dance, where the divisions of the dance were expressed by the divisions of the music with strongly-marked cadences, insistence on the key-note as a central point was a necessity. When slight deviations from the key were made, the dominant was the most obvious key to be chosen as a new centre, on account of its relationship to the tonic, and also because the modulation to the dominant took away the semitone between the third and fourth degrees of the scale, and thus really helped to emphasise the central key, for it is in a large measure by the semitonic approach that a key-centre is made, and the temporary obliteration of the semitone between the third and fourth degrees removed any feeling of the sub-dominant being a central point. Accordingly the modulation to the dominant became a convention, and the balance was caused by contrasting sections, the one in the tonic, the other in the dominant.

When the original key was minor, the modulation to the dominant was not necessary, on account of the different arrangement of semitones in the minor scale. Accordingly the contrasting section was generally in the relative major, for the restlessness of the minor seemed to require as a contrast the more peaceful effect of the major.

The formative principle was, therefore, in both major and minor keys the balance of keys, and with some composers the re-iteration of ideas was a less important factor. As time went on the relations of keys with each other were more easily perceived, and the balance of tonic and dominant began gradually to disappear. And as continuity rather than clearness of division was aimed at, key balance became less and less important. Moreover modulations to remote keys became more and more frequent. This change began with Beethoven, whose later works must be analysed on different methods to those used in the cases of Haydn and Mozart. In some modern composers the principle of balance seems to disappear altogether or to be used in quite other methods from those of the older writers, while the rise of chromatic harmony has tended to destroy any alternation of different keys, for chromaticism alters the old idea of key-relationship by establishing connections with remote keys.

The third formative principle—that of climax—is the device of rise and fall, whether of pitch or of force, leading up to a central point. This rise and fall first makes its appearance in melody and is known as the melodic curve. It is the undulating rhythm paralleled by the rise and fall of the waves of the sea, never exactly the same but easily to be observed. The beauty of this rhythm depends not on the regularity but the irregularity of the curve.

An example from Beethoven will show this device.



The rise and fall of this melody will be at once apparent. It owes some of its effect also to the fact that the first subject of the movement from which it is taken is of a contrasted character, and is made up of two bars of equal outline and two bars founded on time figures.

Many of the most popular melodies of Mozart owe their effect to this rhythm of the rise and fall. Speaking generally, it may be said that compositions whose origin would seem to be the dance, depend chiefly on effective figure treatment, while the music of a less accentuated rhythmic type shows more signs of the rise and fall.

The same kind of rhythm appears in the rise and fall of the force-outline. A long crescendo followed by a long diminuendo gives us rhythmic motion up to a point and then down from that point.

And in some music there is a perpetual feeling of rise and fall sometimes occurring in the same bar. The rise and fall in pitch is not uncommonly combined with the rise and fall in force, and thus we get the one helping the other. The signs are in use to denote the rise and fall in force.

From this principle of rise and fall comes the idea of climax so important in modern music. In former times, when, on account of the nature of the instruments employed and of the small orchestras in use, much change of force was impossible, there could be but few effects of climax, but at the present time, when orchestras of immense power are available, the principle becomes one of the utmost importance. Beethoven was one of the first composers to appreciate the emotional value of climax. How splendidly he uses it in works like the Sonata in F minor Op. 57 and in the C minor symphony!

In some cases the main rise to the climax is accompanied by curves of lesser magnitude, that is to say, we get slight effects of rise and fall leading up to one central point. It is extremely important to realise what point is intended to be the climax, and to observe how the effect is brought about.

Another principle of frequent occurrence in composition, which should be noticed here, is that of contrast. Any one with the slightest acquaintance with the art of painting will have noticed the importance of effects of light and shade. A dark back-ground will throw into prominence any figure that is intended to stand out. And the same is the case in music. A slow solemn melody will produce its effect if it is preceded by brilliant passages contrasted with it. Thus we get in music much material that is not intended to be part of the formative matter on which the piece depends, but which is useful in throwing into prominence the important themes. This material, which may be called back-ground, is by no means to be considered as irrelevant; on the contrary, it has a most important function of its own.

There is also the principle of contrast in the themes themselves. When the effect aimed at is to get a completely different emotional significance, the subjects will be strongly contrasted. When the emotional

content is on the same level throughout, the subjects will not exhibit this contrasted spirit.

Before beginning the study of the various types of form it will be as well to define the terms to be used.

Subject is the whole of an idea. This idea may be composed of two or more parts and of several figures and of different material but as long as the parts coalesce to form a whole they will be considered as one subject. When there are different ideas not bearing any relationship with each other, they will be treated as different subjects. A subject will, however, be considered as a new one even though it is constructed from the same material as a preceding one, if the material is so altered as to constitute a new idea.

Section refers to the divisions of the work. It is possible to have different sections and only one subject, but more commonly a new section will require a new subject.

An *Episode* is a new subject but one that is treated as an accessory and not as a leading idea. In fugal music the episode is constructed from material previously used, but in a sonata it is made up of new material.

Exposition is the term used for the section in which the leading ideas are set forth. In a Fugue the Exposition continues till all the voices have been introduced with the subject or its answer.

Recapitulation is the section which repeats what has been given out in the Exposition with some alterations.

Free Fantasia is the section in which old material is developed or new material introduced.

Coda is an added section to bring the work or a portion of the work to a conclusion.

The term *Bridge-passage* can be used for passages simply brought in to connect one idea with another. It is manifestly wrong to use this term to denote any section which is an integral part of the work and which contains either new material or a development of what has gone before.

Back-ground is material used not as important in itself, but as tending to bring out a new idea. It performs a similar function to the back-ground in a picture. In music it brings out ideas by affording contrasts of time, or force or of freedom in opposition to strictness, or the reverse.

In analysing any movement, the student should first get a conception of the work as a whole. Then he should mark off the main divisions, and so realise the type of form employed. After this he should consider the first subject, see of what material it is made and what figures are used in it. He will then pass on, considering every section, and determining for himself what parts are merely back-ground, how the development takes place, and what are the principal subjects. The treatment of each subject should be noticed, and the means whereby the composer gets his emotional effects. At the same time an analysis of the harmony should he made, modulations noticed, and the reasons for changes of key understood.

Introductory.

The progress of art is, as has been well said by a great musician, from the homogenous to the heterogenous, that is from simplicity to variety. The first attempts at composition will show the repetition of a single idea with little or no variety. In rhythmic music there will be frequent cadences, and these will be at first syntonic, that is to say ending on the tonic. As music develops there will be more variety in the cadences, but the frequent stops and pauses will still be found. We may lay down the rule that in music the more primitive types are when blocks or short sections are common, but as the art progresses there are fewer pauses and greater continuity. That this is likely to be the case anyone who has tried to compose music can testify. With beginners the difficulty is always how to get on. A phrase or a stanza can be written with more or less ease, but how to proceed afterwards is a matter that gives the beginner much trouble. The folk-song type, especially the folk-song used for the dance, is the most primitive type that we have at present, though it must be remembered that the folk-song is the result of cycles of evolution.

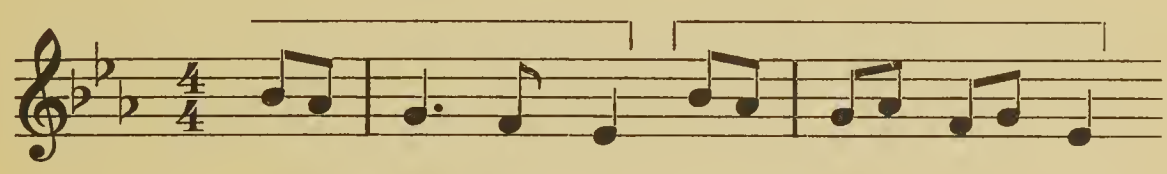
Analysis of folk-songs is extremely useful and should be made the basis of the writing of melodies, according to the principles laid down in Chapter IX of the First Part.

CHAPTER XX.

The Variation Type.

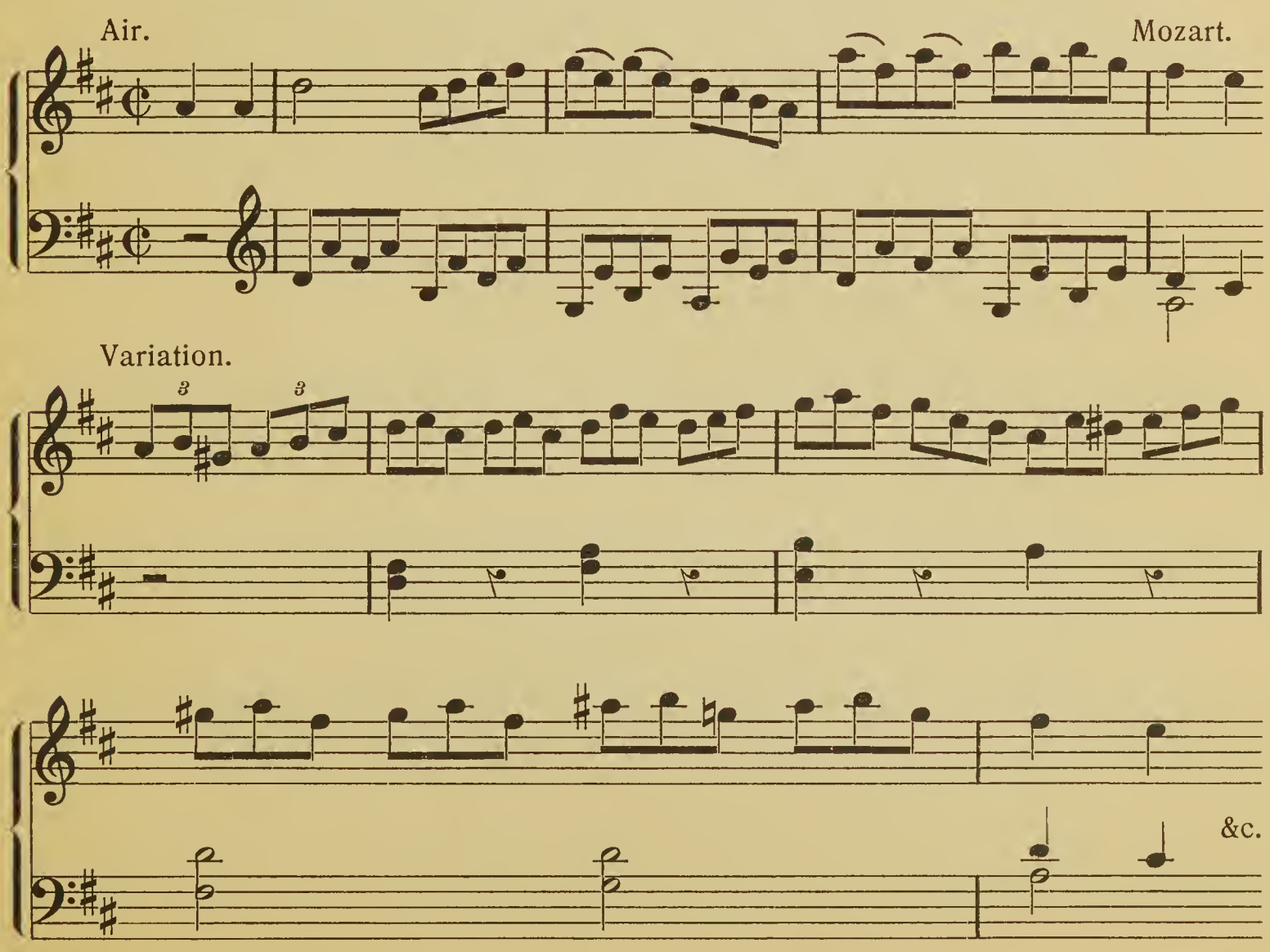
After the primitive song, the first type is what is known as variation form. In this the divisions of the original melody are kept, but the idea and the manner of presentation are varied. The most primitive form of variation is simply an ornamentation of the original melody. What was known as discant was little else but a variation of this kind on a theme.

The following song will show how a phrase can be varied in this manner.



The ornamentation of a melody may be carried out by adding passing notes, auxiliary notes and appoggiaturas, scale passages, and arpeggios.

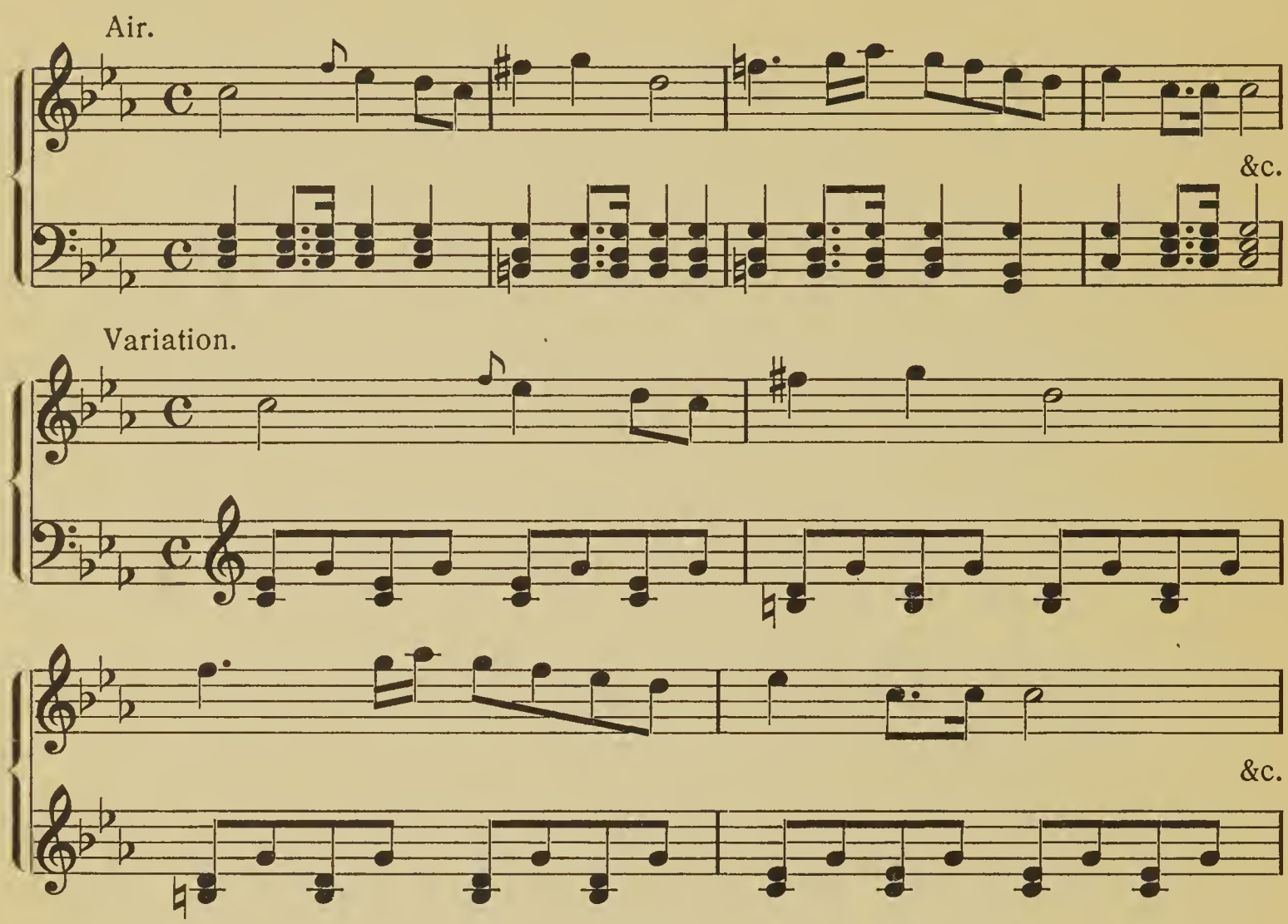
The following examples show this method of variation.



Here the melody notes in the air and variation are generally the same, and the ornamentation consists in writing triplets with changing notes around the melody notes.

A very simple device consists in keeping the melody almost unchanged while the accompaniment is altered.

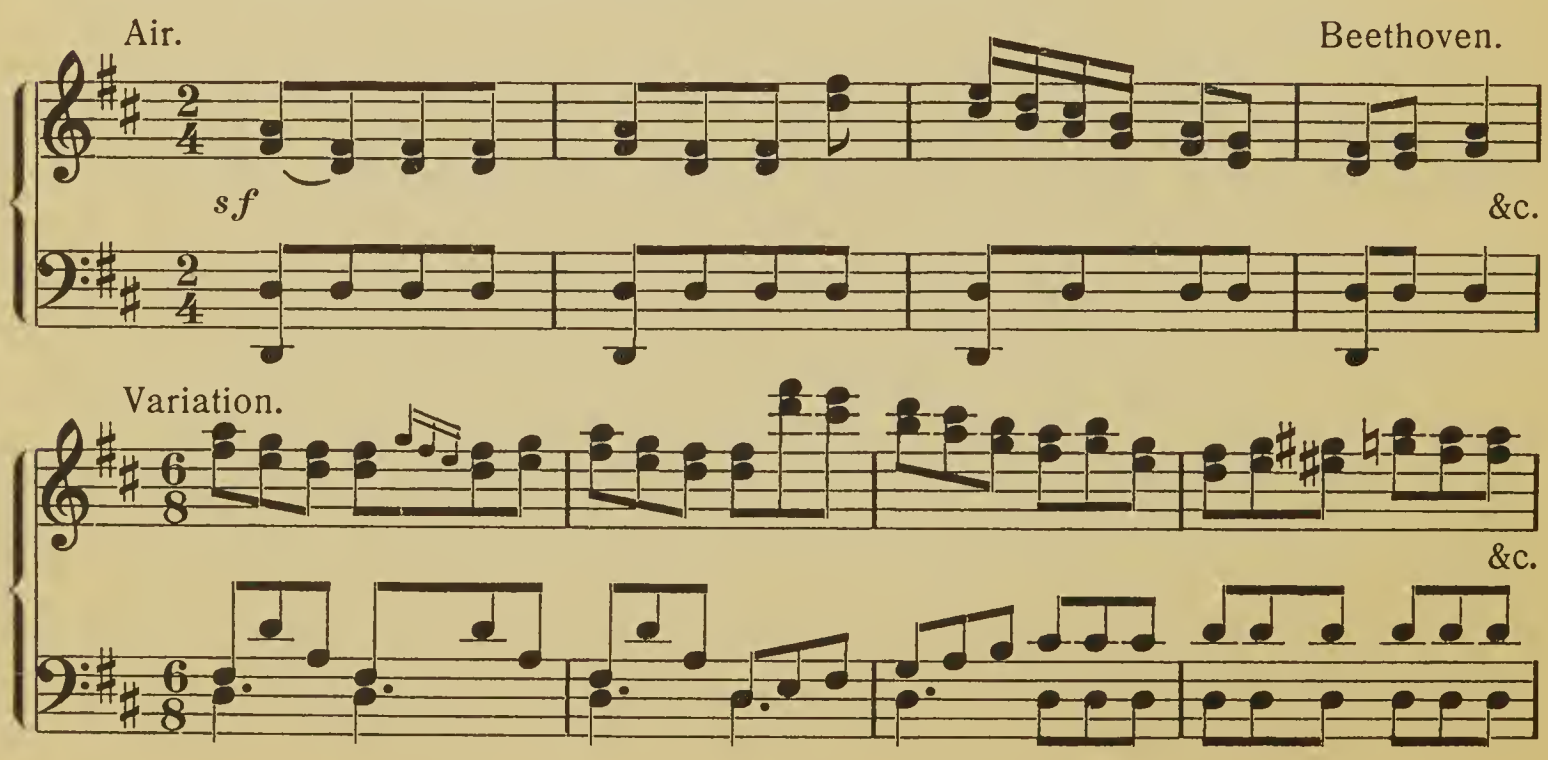
Beethoven on a March of Dressler. (A work of Beethoven's childhood.)



A third way of making a variation is to change the mode of the subject, from major to minor or the reverse. In a set of variations this plan serves the purpose of affording contrast as well as of varying the subject. Nearly every set of variations contains one thus made, so that quotation is unnecessary.

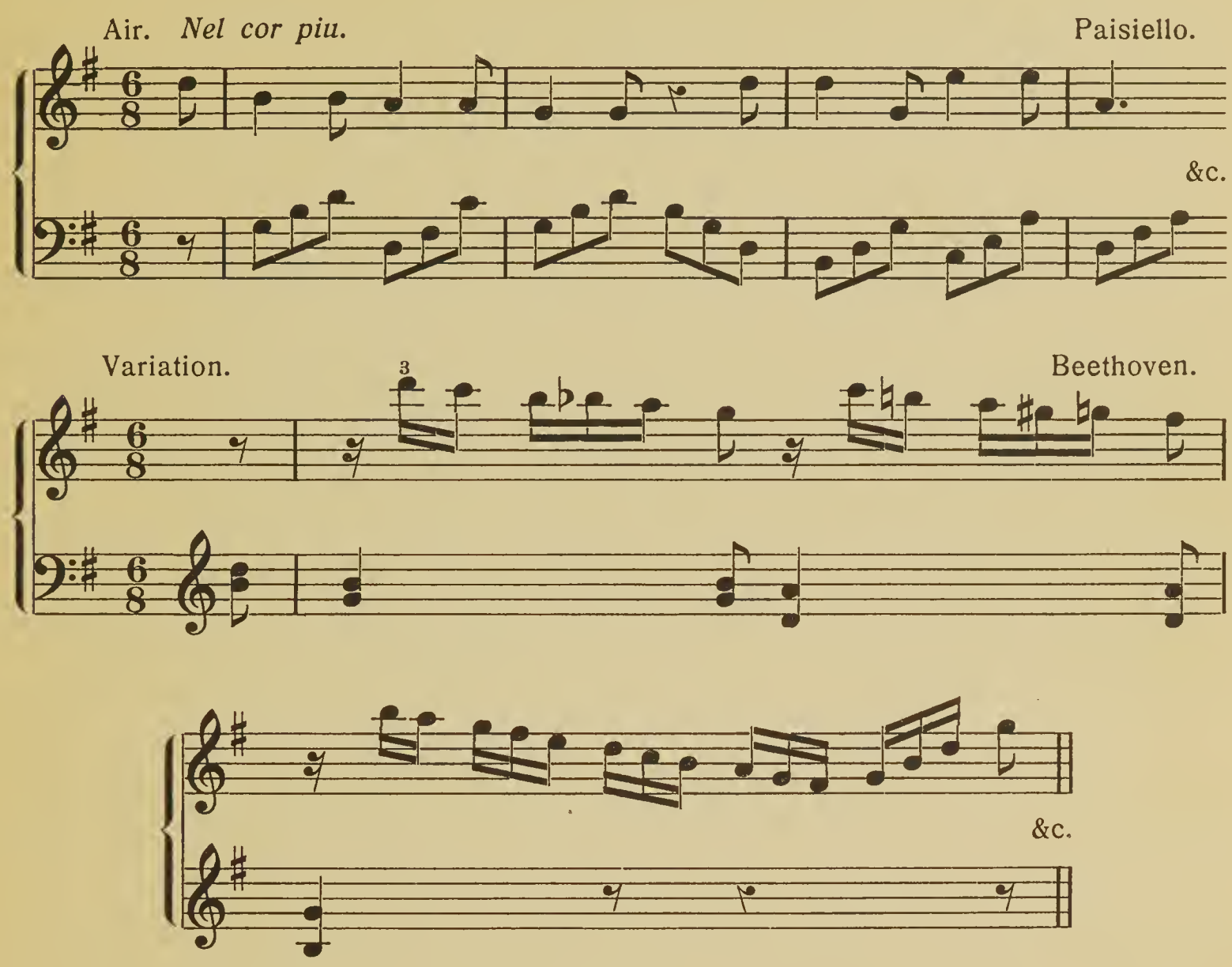
The time may also be changed, as for example from $\frac{2}{4}$ to $\frac{6}{8}$.

The following is an instance of this device.



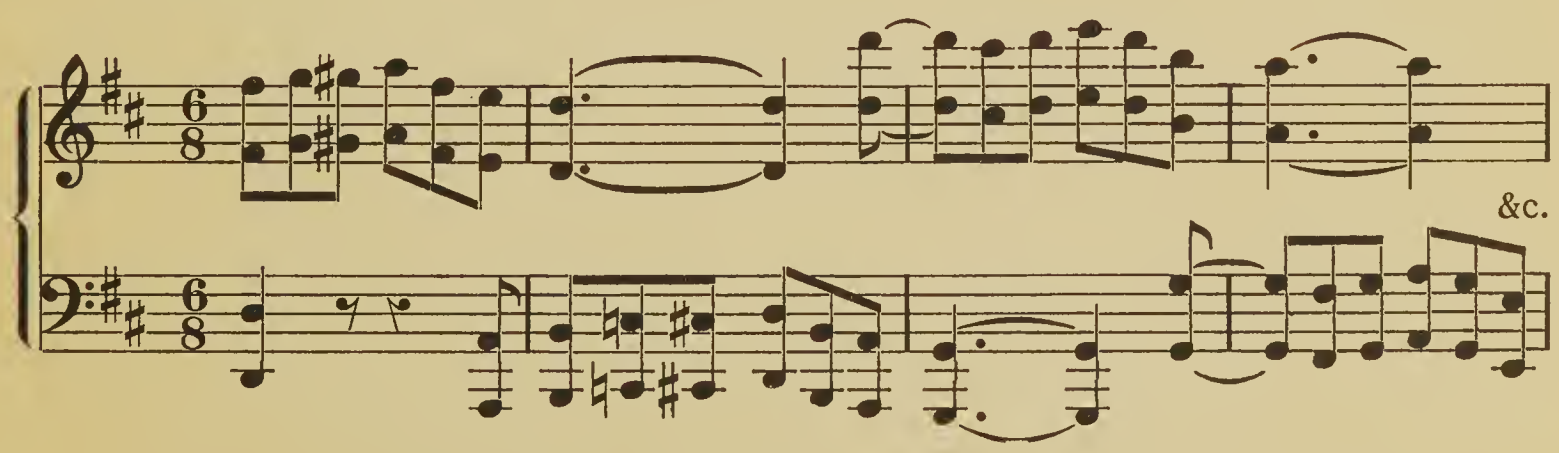
Other changes of time and tempo can be used, as for example in the variations by Beethoven on Paisiello's air, "Quanto è bello l'amor contadino," when the theme originally written in $\frac{2}{4}$ time appears in one variation as a Minuet in $\frac{3}{4}$ time.

A fifth device would be to place the melody in an inner part or in the bass.



Treating the melody in imitation is another means of making variations.

The following is an example taken from Beethoven's variations on "Vieni amore."



Sometimes a figure from the melody is taken out and made to do duty as the central point in a variation. For an example of this see the third variation in the slow movement of Schubert's Sonata in A minor, op. 42, where the figure is .

So far variation form has been treated as ornamentation and alteration of the melody itself, but it is clear that in a harmonised melody there are other things besides the melody. It is possible to take the harmonic basis and on it write what amounts to a new melody, thus giving us a seventh means of making variations. Most sets of variations by modern composers will give examples of this method.

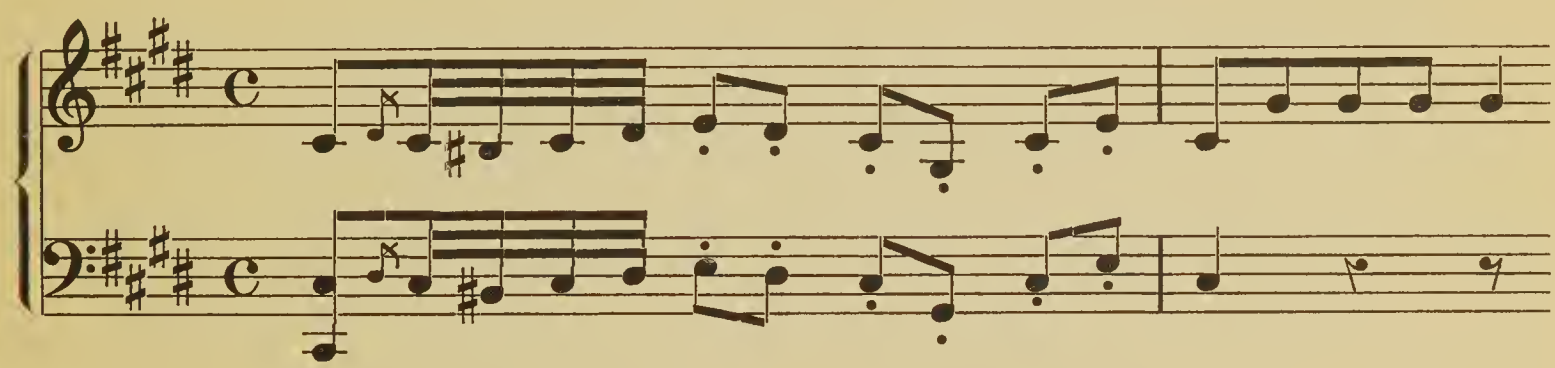
As the art of music progressed variations became more and more free, till in certain cases the only resemblance between the air and the variation is a certain similarity of structure, or even only of length, so that under the head of variations we get a set of little movements of varying time and key, only united by minute points of resemblance. Such are the Enigma Variations of Elgar.

Strict variation form demands a pause between each variation, but movements are sometimes constructed on what may be called free variation form, that is to say, the original theme is varied but with no breaks in the continuity of the movement. In the hands of such a master as Beethoven this form may even be used with the effect of climax, the variations working up to a central point. The slow movement in the Sonata in F minor, opus 57, consists of a set of variations which lead up to a fortissimo and then fade down again to a pianissimo, thus giving a magnificent illustration of what can be made out of a primitive type of form by a great master.

CHAPTER XXI.

The Minuet and other similar Types of Form.

It has been said that progress in music is from detached sections to one continuous whole. The early types are often just a series of stanzas following each other, each one ending with a full close. Examples of this form of procedure may be found in the Sonatas and other works of J. Haydn. In the Sonata in C sharp minor which has as its opening bars



the second movement is a scherzando in A major entirely composed of short stanzas, each of which ends with a full close. Similar movements may be found in the Sonatas in E minor, D major, E flat major and G major &c. Such movements are generally built up on a melody containing one or more definite figures, which serve to give continuity to the different phrases. In many cases after the entry of the theme each stanza is simply a variation of the theme, with a coda at the conclusion to round off the whole. The method of analysis of such movements should be to divide the stanzas into their component phrases, to pick out the figures, and observe how the material is used in each successive stanza. Movements of this kind may be found in Mozart's works, but the best examples are owing to Haydn. He, in some measure, relieves the stiffness which is inherent in movements of this nature by frequently making his phrases of different lengths, thus producing a free phrase form.

The best example of the block form is found in the Minuet, a type originally a dance form, which has survived other primitive types and has been brought to perfection in the works of the great masters. The earliest type of Minuet consisted of two eight-bar stanzas, each of which was repeated. Soon a second Minuet, called a Trio, and of a similar

type, was added, and the first Minuet was repeated on the conclusion of the second. The combination of the two Minuets thus produces a ternary type of form which may be summarized as follows:—

Minuet.	Trio.	Minuet.
Section 1 ‖ Section 2	Section 1 ‖ Section 2	Section 1 ‖ Section 2
each repeated.	each repeated.	without repeats.

The number of bars in the various sections varied as time went on, and a coda was sometimes added at the end. The movement is always in $\frac{3}{4}$ time, as this was the time of the original dance. The treatment of the material in the Minuet and Trio of course varies with each composer. In most modern works the Trio is written in a new key, and serves the purpose of affording contrast to the main theme. An analysis follows of the Minuet in E flat of Beethoven's Sonata, op. 31 No. 3. It will be seen that the circling rhythm of the key is absent in the Minuet, which is throughout in one key, while the Trio also appears in the same key. The effect of the piece is produced by the skilful use of the figures. Another point to be noticed is the recurrence of the Minuet figures in the Trio. By this means a feeling of unity is given to the whole work.

Beethoven, Op. 31, No. 3.

Menuetto.

Moderato e grazioso.

1 A 2 A 3 4 B

p

B

5 A 6 B 7 B 8 B varied

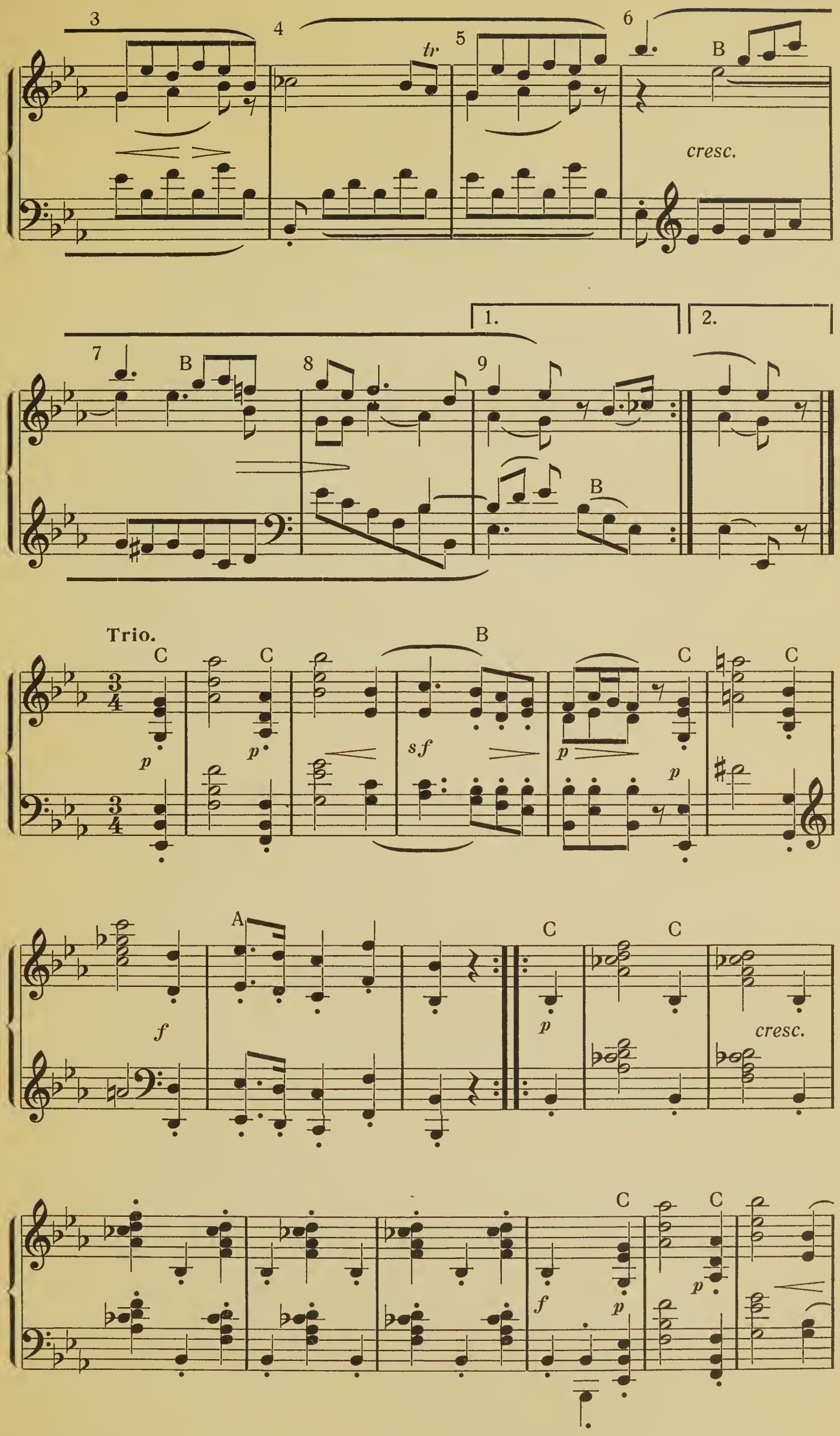
cresc.

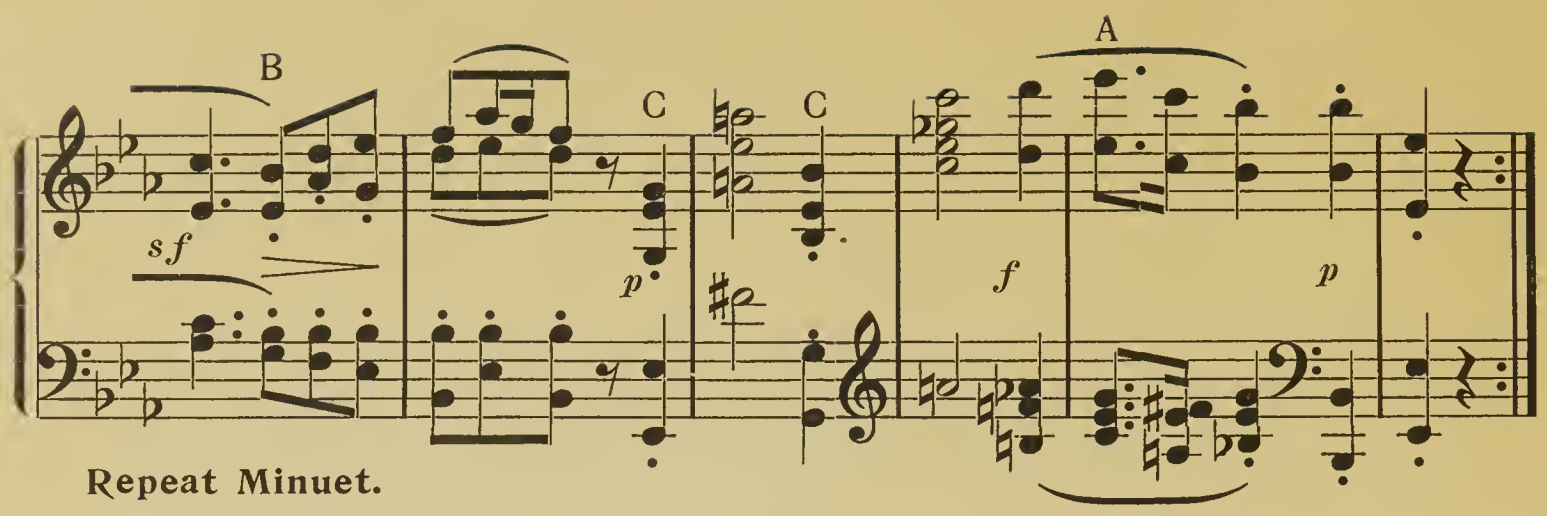
B

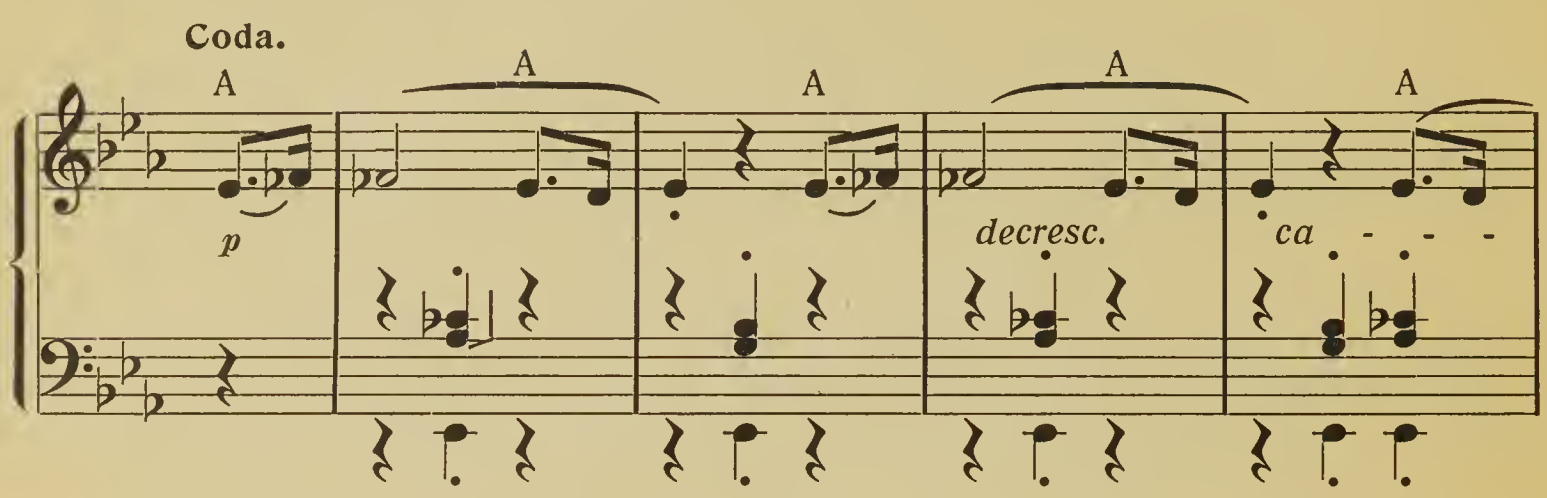
p

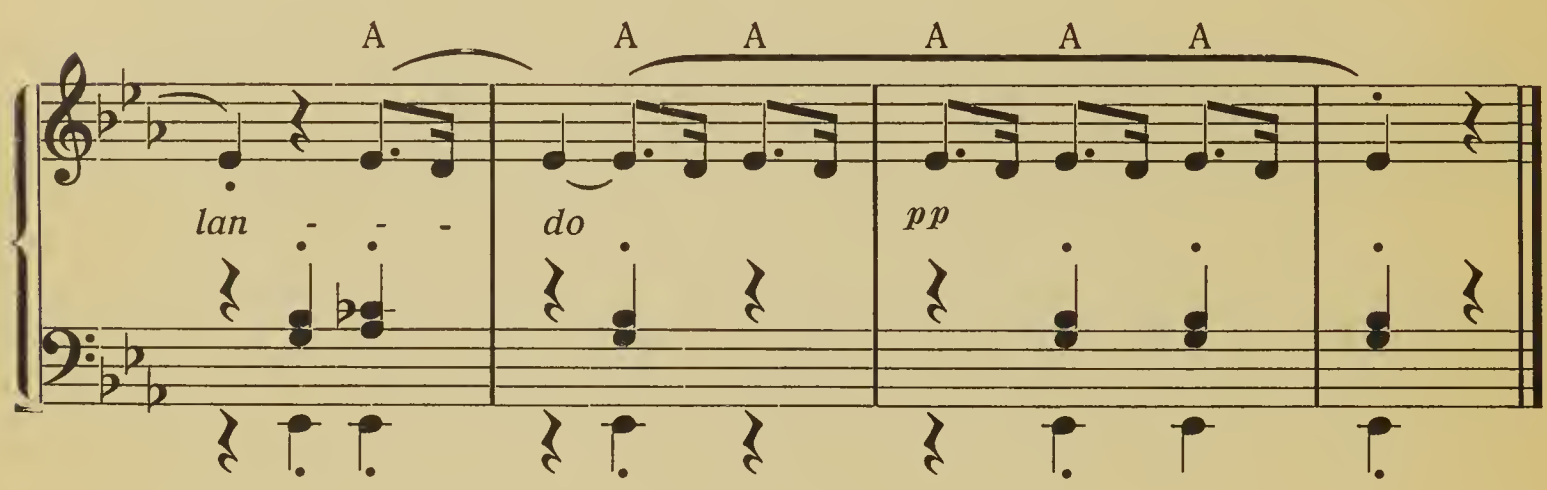
B

1. 1 2. A 2 *tr*


3
4
tr
5
6
B
cresc.
1.
2.
7
B
8
9
B
Trio.
C
C
B
C
C
p
p
sf
p
p
A
C
C
f
p
cresc.
C
C
f
p
p







The first section is eight bars in length and ends with a half close on the dominant. There are two time-figures in it; the first figure called A appears in the first, second and fifth bars. Its treatment is strict, inasmuch as it always occurs on the third beat, but variety is obtained by making it appear on different notes. The second figure called B is made of the combination of three quavers after a longer note. It appears both in Treble and Bass in bars four and six, in the treble in bar seven. In bar eight it appears in the bass, while in the treble it is varied by the addition of an appoggiatura making two semiquavers instead of the last quaver in the bar. A slight effect of syncopation is given in the same bar by suspending the B flat of the previous bar, so that a crotchet appears on the half beat instead of on the first beat.

The second section also consists of eight bars and ends with a full close. It begins with figure A followed by a new idea lasting for two bars. This idea is exactly repeated, thus following a law of music, which

is that episodical or unimportant points which are not insisted on are exactly repeated, while essential ideas are constantly varied. The reason for this is the obvious fact that exact repetition is necessary to impress unimportant features on the listener, whereas anything that is intended to be elaborated at length must be constantly varied so as to avoid monotony. It must also be noticed that figure A is omitted in the third and fourth bars, the repetition thus being one of pitch and not of time, so that the monotony of the exact repetition of a time-figure on the same notes is avoided. In the second section figure B appears in the sixth and seventh bars, and again in the ninth bar in the bass.

The first section of the Trio is again an eight-bar stanza divided into two four-bar phrases. A new figure C is introduced, consisting of a crotchet and minim. A succession of chords is used as a rising scale passage on this figure; the peculiarity of these chords is that every alternate one is played in the higher octave, thus producing a change of tone somewhat analogous to the alternation of strings and wood-wind in an orchestra. In bar four figure B is used, and thus we get a connecting link with the Minuet. In bar eight there is also a free treatment of figure A on the first beat of the bar. The section closes with a modulation to B flat.

The second section of the Trio begins with repetition of one chord on different beats. By this means the composer obtains time variation and relieves the monotony of a stiff adherence to normal accent. The passage also gives us a crescendo ending with an accented dominant note, thus serving as a contrast to the soft introduction of the Trio figure. The rest of the section follows exactly the lines of the first section, except that the close is now in the tonic. After the repetition of the Minuet there is a short coda made entirely upon figure A, which is introduced at first on the third beat, then on the second and third beats, and finally on the first, second, and third beats.

In considering the analysis of this Minuet and Trio the student must not lose sight of the subtle changes of force,—crescendos and diminuendos,—throughout the piece, culminating in a pianissimo as the movement closes. As the work is on a small scale, violent effects would be out of place, everything must be delicate and nothing exaggerated, but the undulating feeling of rise and fall is of great importance in the general effect.

From a consideration of the whole it will be seen that the piece owes its effect first to a skilful manipulation of the figures, and secondly to the undulating feeling of rise and fall. Key-contrast is practically absent, hence the balance is not one of key. The skilful way time variation is produced by the use of appoggiaturas and by effects of syncopation should be carefully noticed, for the subtle variations of time and slight dissonant effects add largely to the beauty of the composition.

The harmony should be carefully analysed and the use of unessential notes should be observed.

The Scherzo was generally of the same formal type as the Minuet, but it was a much faster movement of a light description, as the name implies. However, the Scherzo in the E flat Sonata, from which the Minuet previously analysed is taken, is of a different type. It is written in $\frac{2}{4}$ instead of $\frac{3}{4}$ time, and the type is a modified Sonata and not a Minuet type.

The Scherzos of Chopin are of an altogether different character, and the name has ceased to be identified with any type of form. The name Scherzo—that is 'joke'—implies a movement of a light description. The name was used by Bach, but Beethoven was the first to bring it into general use.

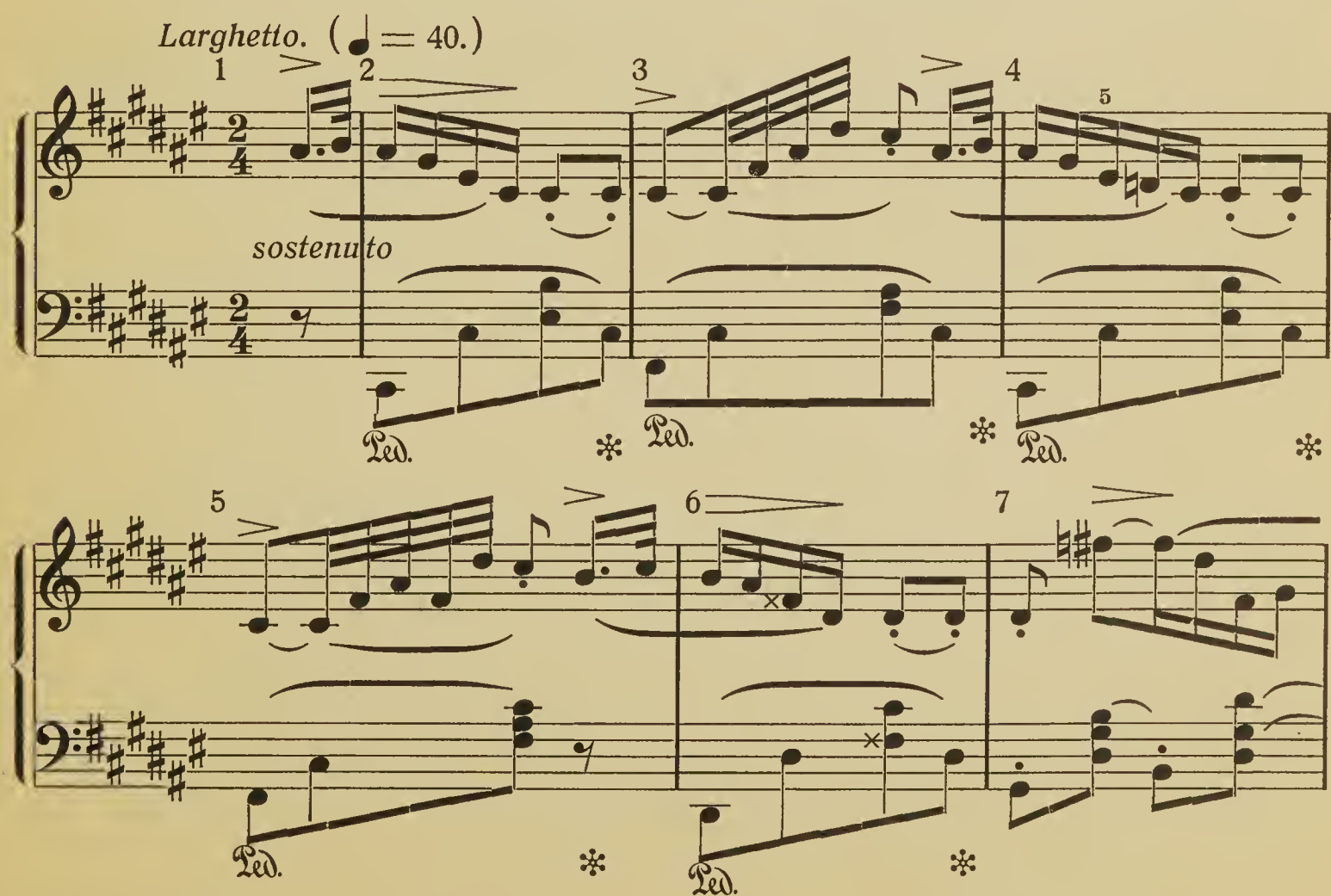
The Minuet type of form is frequently used for movements to which no distinguishing name is given. Examples of this type may be found in the third movement of Beethoven's Sonata in E flat, op. 7, in the second movement of the Sonata in C sharp minor, op. 27, No. 2, and in many other places. It is closely akin to the Aria type, which will be noticed in the next chapter.

CHAPTER XXII.

The Aria Type.

This type in its original form consisted of the statement of a theme leading to a close, generally in the Tonic. Then followed a new section in a different key and with new ideas, while the movement ended with a repetition, more or less exact, of the first section. Most of the airs of Handel and Bach were written in this type, and a large number of modern pieces follow the same lines with modifications. It will be seen that it is based on the ternary principle, and that it closely resembles the Minuet and Trio form. The blocks and repetitions, however, that occur in the Minuet are absent from the Aria. The name Aria, signifying air, is given for this type of form on account of its use in the arias of Scarlatti, Bach, Handel and other composers. The value of this type is easy to see. The first section seems to enunciate and develop the leading ideas; the second section gives contrast; while the third section leads the hearer back to the primary scheme. It is particularly useful in slow movements where no great elaboration is necessary or even advisable.

An analysis follows of Chopin's Nocturne in F sharp major op. 15 No. 2.



8 tr 9

10 11

Ped. * Ped. *

12 *leggiero*

Ped. *

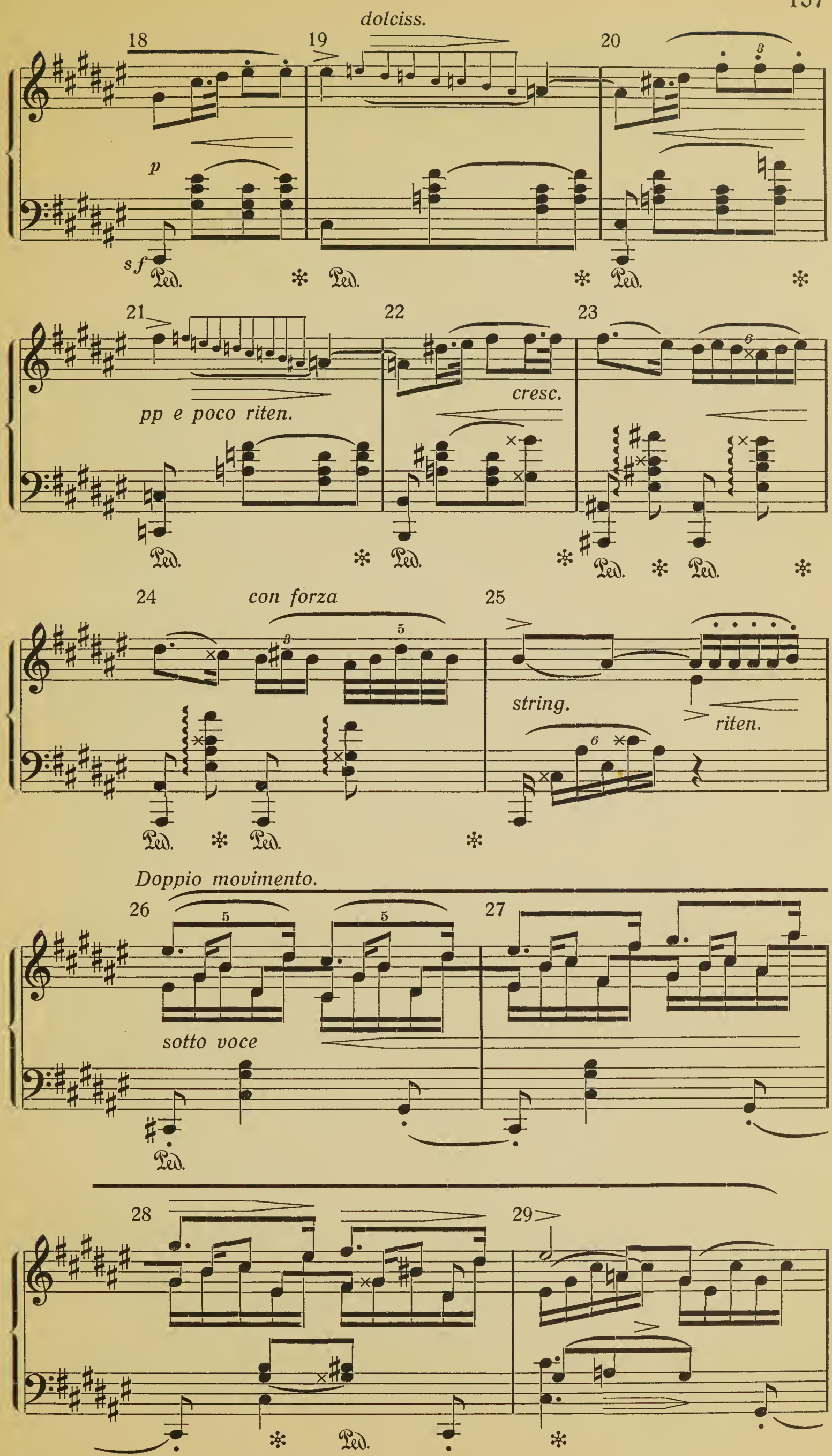
13 14

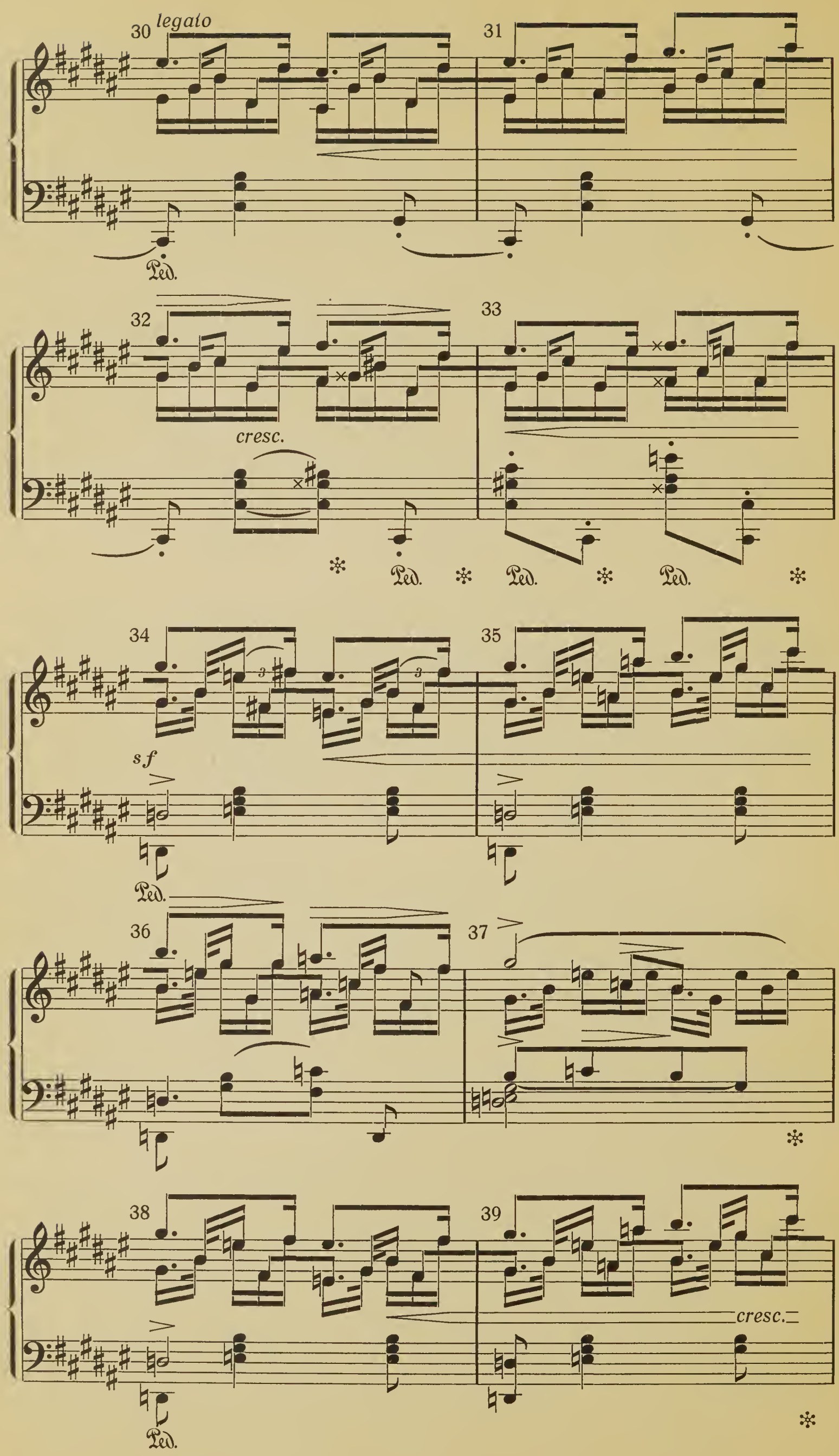
Ped. * Ped. *

con forza

15 16 tr 17

Ped. * Ped. *


dolciss.
18
19
20
p
sf
Ped.
21
22
23
pp e poco riten.
cresc.
24
con forza
25
string.
riten.
Doppio movimento.
26
27
sotto voce
28
29


30
legato
31
Ped.
32
33
cresc.
Ped.
Ped.
Ped.
34
35
sf
Ped.
36
37
38
39
cresc.
Ped.

40 41

cresc.

Ped. ✻ Ped. ✻ Ped. ✻

42 43

decresc.

Ped. ✻ Ped. Ped. ✻

44 45

f *dim.*

Ped. ✻ Ped. ✻

46 47

pp

Ped. ✻ Ped. ✻

48 49 Tempo I.

dim. *smorz.* *dolce*

molto rallent.

Ped. ✻

50 51 7

Ped. * Ped. *

leggierissimo

52

Ped. *

53 54

Ped. * Ped. *

con forza

55 3

sf

Ped. * Ped. *

56 tr 57 3 tr

58

dim. rall.

59 8va 60

pp sf

dim.

Ped.

61

Ped.

62 63

smorz.

Ped. Ped. Ped.

The first stanza is sixteen bars in length and is made up of two phrases each of eight bars. These phrases can be subdivided into phrase sections of four bars in length. The shifting accent must be noticed, by which the cadence chord comes on the third beat at the end of the first phrase in bar 9, and on the first beat in bar 17. The principal figure used in the subject is appearing in bars 1, 3, 5, 8 and 9. The first

four bars are answered a tone higher by a similar phrase in G sharp-minor, ending with a half close on the Dominant of F sharp. The next eight bars, from 9 to 17, are a reproduction with variation of the first eight bars. It will be noticed that the principal figure is covered up by ornamental notes in bars 11, 13, etc. The introduction of the various ornamental passages in Chopin's work serves a double purpose; they give brilliancy to the treatment, while, by the use of uneven divisions of notes, the stiffness of time is varied. Students should notice the variety obtained, for instance in the insertion of an extra note in the repetition of the semiquaver figure in bar 2, and in bar 4. As in all great compositions, the accent is varied, being placed on the second beat in such bars as 7 and 15. The whole of this section consists of repetitions of a four-bar phrase, with time and pitch variations and ornamental treatment.

The second section lasts for eight bars. It is built up on the principal time figure which occurs in bars 17, 18, 20 and 22. There is no close at the end of this part which leads directly up to the middle section. This is taken twice as fast. Continuity is obtained by the use of the same time figure which now appears as thus being exactly the same as the original time figure in the first part. It must be noticed that the same figure appears in the accompaniment in another form . The accompaniment is skilfully contrived so that in the bass we get syncopation, while in the middle parts there is an uneven number of notes brought out partly by playing the melody in broken octaves. The effect of these devices is to induce a feeling of agitation. The sections begin by being of the length of four bars each, and the third section is a repetition of the first a third higher. The principal of climax is apparent in this portion of the Nocturne, there being a gradual rise to the highest point in bar 41, and then a fall to a pianissimo. At the same time the undulating rhythm is shown in a series of small rises and falls, while the whole effect is working up. The changes in the accompaniment should be noticed.

The third section is a repetition of the first idea with a coda beginning in bar 59, which, by a series of descending passages, brings the work to a pianissimo conclusion.

The structure of this Nocturne is quite simple, and the re-iteration well marked. The beauty of the work is due to the rise and fall throughout, to the skilful way continuity is obtained by the use of one central figure, and to the variations in time and the ornamental treatment of each passage, which largely adds to the feeling of colour.

CHAPTER XXIII.

The Sonata Type.

Of all formal types the Sonata type is the one that has been of most service in moulding movements conceived on a large scale. The first movements of symphonies, sonatas, quartettes, concertos, etc., are nearly always cast in this mould; indeed the form has become almost a necessity in music. Its origin may be sought for in the origin of most formal types—the feeling of balance. This balance comes out in two main ways in the works of the old masters. First we get the balance of large divisions named Exposition, Section of Development (or Free Fantasia) and Recapitulation. The Exposition gave us the material to be used in the course of the work; the Free Fantasia sometimes, in the works of the old masters, gave us new matter, together with variation of the original stuff, while the Recapitulation served to emphasise the central themes. There was thus a balance of three divisions. Sometimes, especially in slow movements, the middle division was wanting, and then we got a balance of two divisions.

The second way the same principle appeared was in the balance of key in the exposition. There was a section in the tonic answered by a section in the dominant. The reason for this procedure lay in the feeling for circling rhythm when tonality was only beginning to be understood. In contrast to the vague tonality of modal music, rhymitonal art insisted on the key as a central point. Without the definite idea of a key-centre there was nothing but vagueness and uncertainty; divisions could not be well marked off, and the work could not be presented as a definite statement easily grasped and understood. This desire for clear definition was no doubt largely due to the old dance tunes of our forefathers, from which were derived so many points in our modern rhythmic art. Clear definition of phrase and stanza was imperative in dances in which a number of persons participated, and in which there was a certain freedom that would have made confusion had it not been for the influence of the clearly defined phrase form in the music. And so when rhymitonal art struggled into existence, it arrived with a very clear conception

of what is meant by key-centre, and with the fixed idea that on the insistence on key-centre depended the success of the work. Now the two things that establish key more than any others are the insistence on the central point, and the approach to that central point by a semitone from below. A little reflection will show that the use of the dominant as a contrasting key-centre will in the major key serve to emphasise and not to weaken the original key-centre. In the major scale the interval of a semitone comes between the third and fourth as well as the seventh and eighth degrees. There would, therefore, be a real danger that the sub-dominant might appear as the central key, if the principal modulation was made to it. The use of the dominant as a contrasting key-centre takes away any danger of this kind, and brings into prominence the original key-centre. Another state of affairs exists in the minor key. There is no semitone between the third and fourth degrees, and therefore no danger of the obtrusion of the sub-dominant as a key centre. And on account of the restless nature of the minor, the best contrast will be obtained by the restful major. Accordingly we find that the second half of the exposition of a piece in the minor key usually appears in the relative major. Where no such decided contrast is desired the second section will be in the dominant minor, but this procedure is more rare.

The formula for the form of the first movement of a Sonata when the type first became fixed was as follows:—

1. Exposition, containing (a) first section in tonic with first subject, (b) second section with secondary subject or subjects in dominant or in relative major when the piece was written in the minor mode.

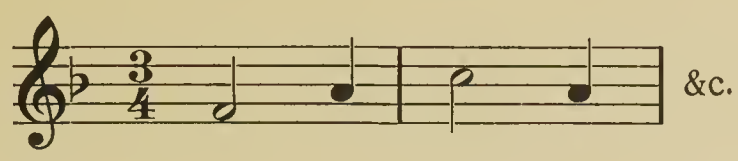
   The exposition was repeated.
2. Free Fantasia, or section of development containing an elaboration of the material in the exposition with, in some cases, new material.
3. Recapitulation, containing (a) first subject in tonic, (b) secondary subject or subjects in dominant.

   In some cases a short Coda was added to bring the movement to a fitting termination.

It will now be necessary to examine the various parts of this structure in order to trace the evolution of the type, and to gain principles for analysis.

Before the movement proper began, in some cases we find an introduction. The introduction was used in three ways. It might in the first place serve to give the key to the work; it might be a part of the whole though not the most important one, or it might be simply intended to prepare the way for, and lead up to, the real movement. An example of the first kind of introduction may be found in Beethoven's Sonata in E flat op. 81, "Das Lebewohl". The second method may be found in the Sonata in C minor op. 13, while the opening of the first symphony is one of the many examples of an introduction pure and simple.

The Exposition begins with the first subject. This is as a rule the most important part of the work, being a statement of the leading ideas that are to be discussed. Its importance, however, varies with different composers. Sometimes as in the F minor Sonata of P. E. Bach (No. 1 Peters' Edition) it is the basis of the whole of the movement. At other times, as in the F major Sonata of Mozart beginning



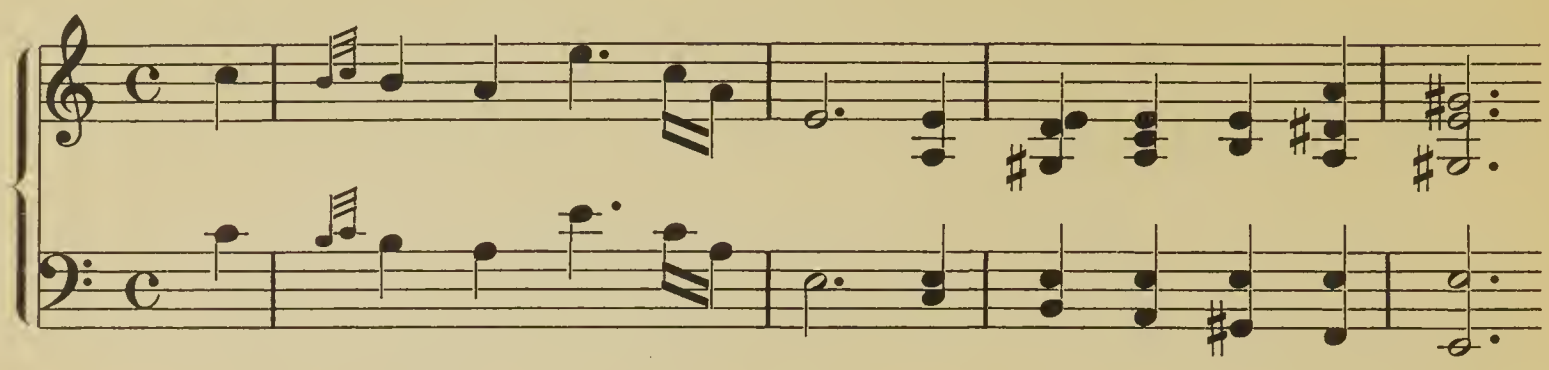
it is simply the first of a series of tunes, and perhaps of inferior importance to some of the other subjects.

Roughly speaking, we may divide first subjects into two classes, the first in which the theme is a melody incapable of being cut about without spoiling the statement, the other is when the theme is built up of well defined figures, any one of which can be used for the purpose of development. The first subject in Mendelssohn's Scotch Symphony gives an excellent example of the first class, while nearly all the subjects to be found in the works of J. Haydn and of Beethoven come under the second head.

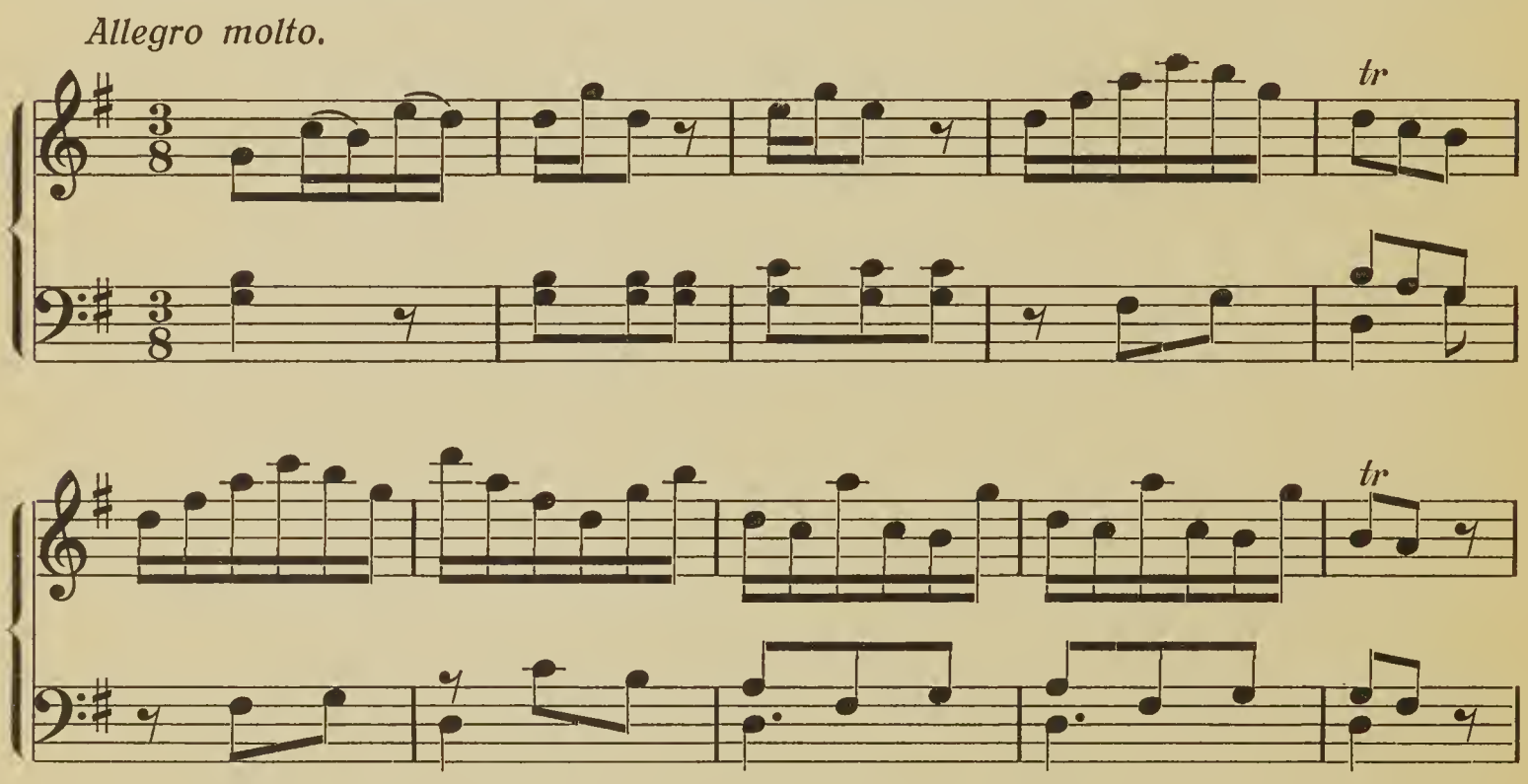
The character of the subject will determine the character of the movement. Where it is simply a melody which will not bear division, the movement will consist of variations on it, combined with the introduction of other melodies. But when the first subject consists of a theme including definite and varied figures, the whole or the greater part of the movement may be built up on these figures. In Haydn's work great use was made of the figure, but Beethoven was the first to make a logical development of his ideas from the main subject, and thus obtain continuity. The difference in his work to that of, for example, Mozart, may be expressed, using the analogy of the stage play, by saying that with Beethoven all the characters in the piece are subordinate to the chief character, and are introduced as tending to bring out the leading ideas of the plot, all working towards the same end; while with Mozart the central motives of the drama are not so strongly insisted on, and the interest is divided among the principal characters. This distinction will be found to be of great importance in analysis, for in dealing with Mozart's work the division into sections and the circling rhythm of key come into prominence, while in much of Beethoven's music the chief structural importance lies in the recognition of a central idea, to which everything else is subordinated. Sonatas like the one in D minor op. 31 No. 2, and in C minor op. 111, cannot be properly understood unless this fact is kept in mind.

The length of the first subject varies with the character of the piece. With the older composers it was customary to begin with a clear cut stanza made up of two phrases and strictly defined by means of cadence. In such cases we have no difficulty whatever in determining the length of the first subject. It will be found that the most effective subjects of this

class are those which contain definite and contrasted figures, or better still, definite figures answered by passages of equal outline. The following is the first phrase of Schubert's Sonata in A minor op. 42.



Here the first section is not harmonised: it contains two definite figures — the mordent ♫ ♪ and the dotted crotchet with two semiquavers ♩. ♬. The second phrase is harmonised, all the notes are crotchets except the last, and there are no time figures. Thus we get an excellent contrast between the two sections. It will be noticed, if this Sonata is referred to, that the stiff division into equal phrases is not used. This stiffness of phrase was departed from soon in the history of Sonata form. Haydn, whose love of rhythmic variety, derived from the folk songs of his youth, led him to vary strict phrase form, gives us instances of this. The following is the beginning of the last movement of the Sonata in C major.



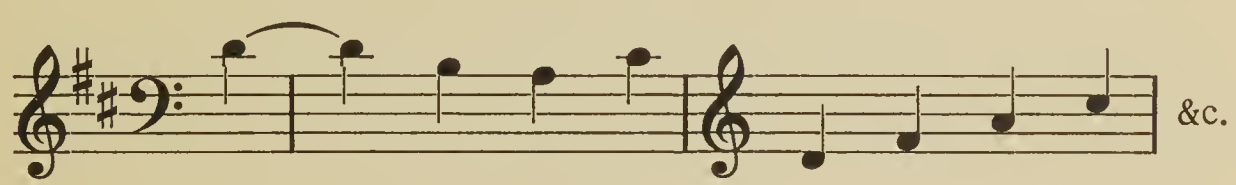
Here we have two five-bar phrases instead of the more normal four-bar divisions.

The statement was, however, generally in strict phrase form as it was felt that the opening idea must be clearly defined and easy to follow. Beethoven's first subjects exhibit considerable variety. In the fifth Symphony four notes do duty as the statement of the leading idea; in the Sonata in E flat op. 31 No. 3 the first subject consists, in the first two bars, of a repeated time figure, then four bars of chords, then two bars with another figure. The accents, therefore, group as follows, 1, 1, 4, (made up of 2 + 2) and 2.

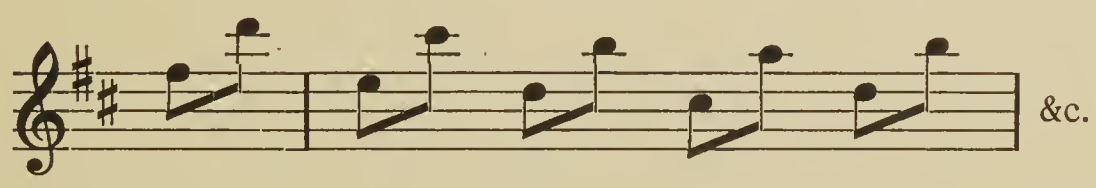
Moreover, as the desire for continuity grew, cadences disappeared at the conclusion of the first statement, so that the first theme led on to other matter without a break. In these cases it is not necessary to define the exact point at which the subject ends; it is sufficient to say that when the material that constitutes the principal idea has been introduced, the statement of the first subject may be said to have terminated.

As the first subject is the important part of the movement, the first statement of it is sometimes repeated so as to emphasise it. Thus in Beethoven's Sonata in E flat op. 31, the first eight bars are repeated with changes only in pitch and in force. In most cases a certain elaboration of the material is necessary both in order to satisfy the law of re-iteration and to obtain continuity. How much development of the material takes place at this stage depends entirely on the character of the subject. When this is one of equal outline only, without any decided time figures, the development can only consist of a variation of the theme. Thus in Beethoven's Sonata in D major op. 10 No. 3, the subject is made up of crotchets only, with a pause on the dominant half way through. The treatment, therefore, is simply to vary by breaking up the crotchets into sixths with quavers, and to play one hand after the other, as there are no time-figures to dwell on.

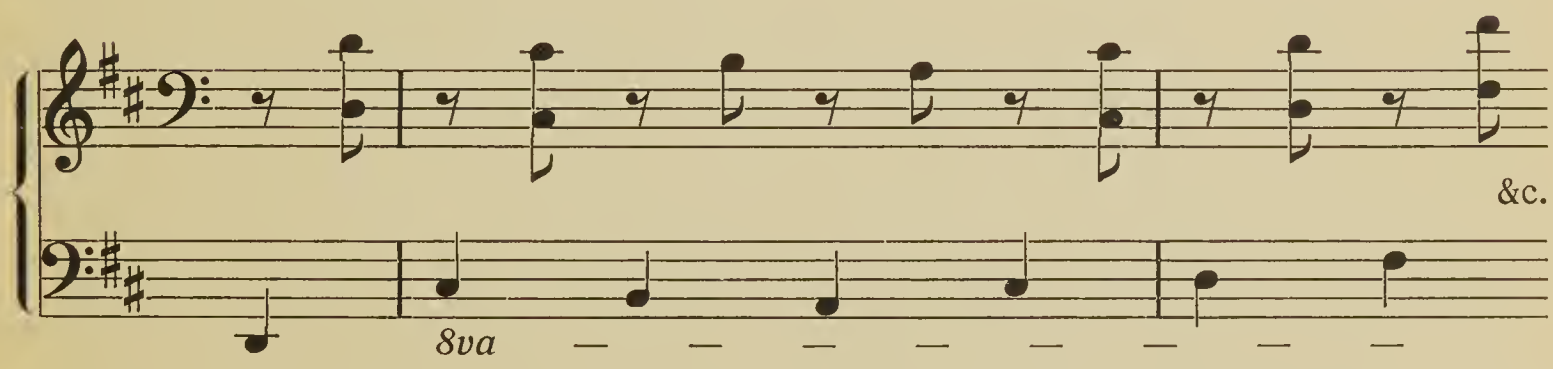
Subject:



varied



and



On the other hand, a subject with well-defined figures lends itself to a good deal of development. Compare with the Sonata just quoted the one in D minor op. 31 No. 2, and it will be seen how, while in the one case little elaboration is desirable, in the other a long section is built up almost entirely from the first six bars.

From this it will be seen how the character of the first subject determines the subsequent structure. Indeed the number of themes that occur in the course of the work depends on the composition of the

first theme. When little or no elaboration of the principal idea is possible, subsidiary themes make their appearance, but when material capable of much development is used in the principal theme, the movement will be to a great extent built up on this material. In the Sonata in D major just quoted, a new theme makes its appearance almost immediately, but in the C minor Sonata op. 111 the whole movement is constructed from one idea.

The function of the passages immediately subsequent to the first subject varies with different composers. In the older composers the exposition was made up of two clear cut sections, round each of which the material was grouped. Thus after the first subject was finished the subsequent material was, whether a development of the original theme or introduction of subsidiary themes or episodes, intended to lead up to the new section and the new key. But in Beethoven's later work the clear division into sections disappears, and the material after the first subject must be looked on not as leading up to a new section, but as important in itself as part of a closely knit whole. We no longer get, as it were, two rooms connected it may be by a passage, but a complete structure, every part of which has some relation to the whole effect. The difference of design is the more difficult to observe inasmuch as Beethoven's work did not at once exhibit a departure from the old methods, but was a slow and gradual development. We can note the difference between the Sonata in C minor op. 111 and the one in F minor op. 2 No. 1, but to understand how the difference came about it is necessary to follow the whole course of his work from beginning to end.

In addition to the development of the original material and the introduction of subsidiary themes, we often find passages which seem to have no relation to the general structure of the work. These passages, unimportant as they may appear, are often introduced to bring out important themes by serving as a contrast or background to them. The law of contrast is not difficult to understand. A loud passage will sound louder if it is immediately preceded by something that is very soft; a sustained and slow theme will make more impression if it follows brilliant work than if it came after matter akin to itself. So we may classify such passages as "background," remembering that they serve the purpose of bringing out what the composer deems important. A splendid illustration of the use of such passages occurs in Beethoven's Sonata in C op. 53, where the beautiful subject which appears in bar 35 is made more impressive by following the brilliant runs beginning in bar 23.

Another use of these background passages is to give relief from the stiffness of regular accent. Frequently we have syncopations introduced solely because the feeling of regular accent has become monotonous. These passages often consist in the repetition of one chord, which appearing on different beats seems to break the rigidity of the strict time. This device is particularly useful where the time of the piece is one which lends itself easily to monotony.

In the early days of the Sonata type of form, it was customary to end the first section with a pause, generally a half cadence. By this means the sections of the exposition were clearly differentiated and the original structure in separate blocks was easily seen. But the progress of art is always from separate divisions to greater continuity, and as time went on the break between these two parts in the exposition began to be covered up, until at last it ceased to appear at all, and the whole of the exposition became one continuous whole, with the various subjects not treated as separate entities but all working together to one end.

The original province of the second section in the exposition was key balance, that is the desire to establish a new key-centre which should serve the purpose of being at once a contrast to the original key, and yet should in the end only tend to define more exactly the real key-centre. The key chosen was, for reasons that have been explained, the dominant when the movement was in a major key, and we find that in the older composers' works this is almost always the case. The section opens with a new theme called "second" or "secondary" subject. The character of this theme varies considerably. Sometimes it merely consists of brilliant passages, sometimes it is a development of the original theme as in Haydn's Sonata in C sharp minor quoted before on p. 149, sometimes it contains an entirely new idea intended to serve as a strong contrast to the original theme. Its treatment depends on the part it plays in the whole scheme. Where its importance is only due to its tonality and not to the matter contained in it, it will be repeated but not developed; where it is intended to be important it will be treated at greater length. There are usually two or more definite secondary subjects; material which is unimportant will not bear elaboration; accordingly it is necessary, in order to obtain the required length in the second section, to make use of more than one theme. The last theme in the exposition is called the concluding episode, and is intended to lead up to the repetition of the whole section and to the Free Fantasia. As time went on the function of the second section of the exposition became altered. The connection between keys became more and more understood, the establishment of a key-centre became more obvious, and the rise of chromaticism threw a new light on chords and chord relationship. Accordingly the tonal functions of the second section were altered. There was no longer any necessity to use the dominant key, the balance of key became more and more indefinite, and construction depended more on figure and theme than on key relationship. This change manifested itself in the work of Beethoven. With him the use of key was not so much for the sake of form as to suit the character of the subject. Where a new subject is introduced which is not much different in character from the old subject, the key is a nearly related one to the original key. But where the new subject has an entirely different emotional significance, a remote key is chosen. Thus the contrast of themes in the Sonata in C major op. 53 is heightened by a contrast of keys, C major and E major. And so the old ideas

of tonality and the conventional use of key balance gradually began to be weakened, and in construction the subjects and their treatment assumed the leading position.

Another change in the function of the latter part of the exposition remains to be noticed. When the whole of a movement is built up from one theme, the constituent parts of which are presented in a variety of ways, a division into sections may be out of place, for such division takes away from the flow of the music. The exposition may then be presented without any definite division into sections at all. In such movements there will be no principle of key balance, for such a device might take away from the effect of the presentations of the principal ideas. Variety of key in such cases is only used for variety of effect, and the interest is made from the continuous elaboration of themes and figures, perhaps with the effect of climax added. This process of elaboration is the system on which much contrapuntal music is built up, and some of Beethoven's later work shows a desire to return to the same principles. A study of the first movements of Beethoven's Sonata in A op. 101, and in C minor op. 111, shows us how the composer was endeavouring to reach continuity of thought throughout. Later composers have generally speaking harked back to the more primitive form, but in such works as Brahms' Symphony No. 1 in C minor we can find traces of the later Beethoven style.

The second main section in the Sonata type is known as the Free Fantasia, or Section of Development. The function of this section is to present the material of the exposition in new lights and in new keys. The first subject, being the most important, is nearly always selected for development, indeed in Haydn's work this section frequently begins with the first subject in a new key. As with the older composers the tonality of the exposition was limited to two or three keys, the Free Fantasia afforded opportunity for a change of tonality, thereby giving welcome contrast and making the return to the original key of good effect. In Mozart's Sonatas new material is sometimes introduced (e. g., in the Sonata in F, No. 13, Bosworth Edition), but as a general rule the material is almost entirely taken from the exposition. The method of development depends on the character of the subjects. The following are some of the ways by which the material is elaborated.

1. Where the first subject consists of a melody, which will not admit of the excision of any part without damaging the idea, the usual method is to repeat the subject in a new key with or without change of accompaniment.

2. But by far the most usual course is to take the principal figures that appear in the exposition, and vary and develop them in a great number of ways. Time figures are especially suited for this method of treatment, for they can be repeated on any notes without destroying their character, even new themes may be built up on them. Pitch figures admit of variation by augmentation, that is by making each note twice as long; by diminution, making each note half as long; and by inversion, taking each interval a similar distance in the opposite direction.

3. By elaboration of the material with contrapuntal treatment, that is, by giving the theme to different parts.

The composer in this section has a free hand to do what he likes. In the earlier composers in many cases the effect was that of an interlude, but with Beethoven this section is worked in to be a part and parcel of the whole scheme. In slow movements in which the Sonata type of form is used, the Free Fantasia is often omitted altogether, for the reason that too much elaboration of the material would become wearisome. It appears, therefore, that the Free Fantasia is not a necessary part of the type, but it is exceedingly useful, particularly in cases where the tonal scheme is confined to two or three keys in the exposition. In modern music, where the bounds of tonality have been much enlarged, and where development goes on throughout, a section of this nature would seem to be not by any means essential.

The third section, known as the Recapitulation, was with the older composers simply a reproduction of the exposition, with the exception that the second section was written in the tonic instead of the dominant key. There are, however, cases in which the Recapitulation exhibits striking points of difference. For example, in Mozart's Sonata in D major (No. 9, Bosworth Edition) the first subject makes its appearance at the end, instead of at the beginning of this section. In the works of modern composers divergencies appear, for it is no longer felt to be necessary to follow the exact lines of the exposition; in fact the necessity for exact repetition has disappeared. The change in the idea of tonality has brought about changes in this as in other parts of the movement, for the strong insistence on a centre is no longer needful. Moreover the introduction of a Coda at the end tends to vary the style of the older composers. The Coda was originally only a few bars intended to bring the movement to a brilliant termination. In the hands of Beethoven it became a most important feature, sometimes of considerable length. When this is the case, the Recapitulation appears not as the final point, but only as an intermediate part, while the Coda sums up what has gone before and forms a fitting climax to a great work. The Recapitulation, being only a repetition of the exposition, cannot afford a satisfactory climax, so when the rise and fall of the force outline is made a principal point, the Coda becomes a necessity. Thus the undulating rhythm is enabled to make itself felt, and the modern feeling of climax takes its place as a part of the form. The use of the Coda by Beethoven in such Sonatas as the ones in C op. 53 and F minor op. 57 is well known.

In order to arrive at a just comprehension of the evolution of the Sonata type of form, an analysis of three movements is given. The first movement from the Sonata in F by Mozart shows the treatment of this type in its primitive condition, the second the opening movement of Beethoven's Sonata in D minor op. 31 No. 2 occupies an intermediate position between the more primitive and the advanced types, while the third, from the Sonata in A by Beethoven, shows us the breaking

down of the old sections and the formation of a new system on the old basis.

Mozart, Sonata in F.

Allegro.

1 2 3 4

p

5 6 7 8

tr

9 10 11 12 13

cresc. *f* *p*

14 15 16 17 18

19 20 21 22 23

f

24 25 26

sf *sf*

Ped. ✻ Ped. ✻

27 28 29

sf

Ped. ✻

30 31 32

sf

Ped. ✻

33 34 35

36 37 38

39 40 41 42

p

43 44 45 46

47 48 49 50

cresc.

51 52 53 54

p *cresc.*

55 56 57 58

f *p* *p*

59 60 61 62

f *p* *f* *p* *f* *p*

p *p* *p*

Ped. ✻ Ped. ✻ Ped. ✻

63 64 65 66

f *p* *f* *p* *p*

p *p* *p* *p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

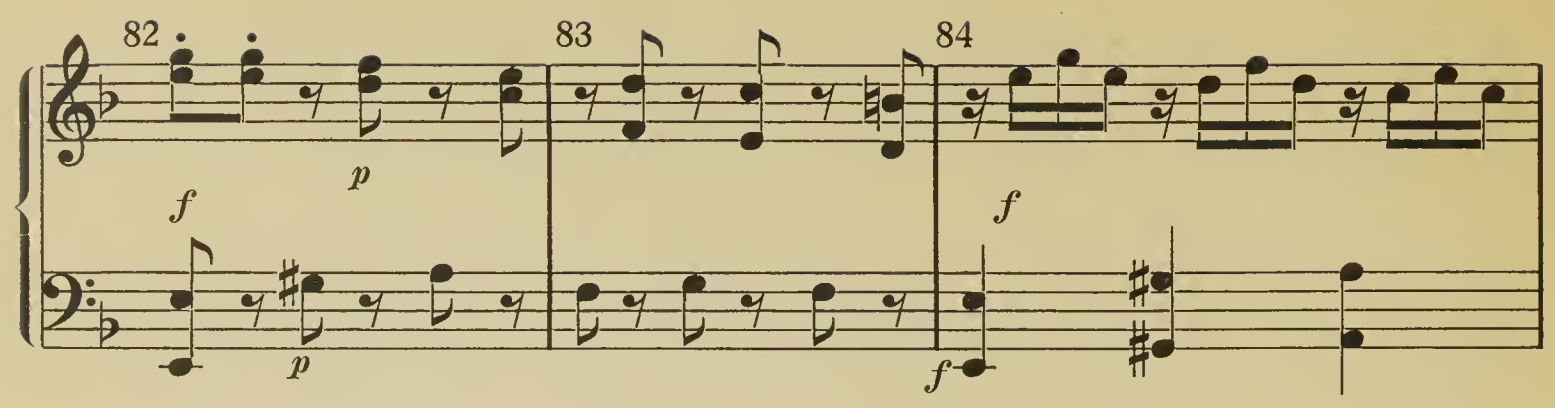
67 68 69 70

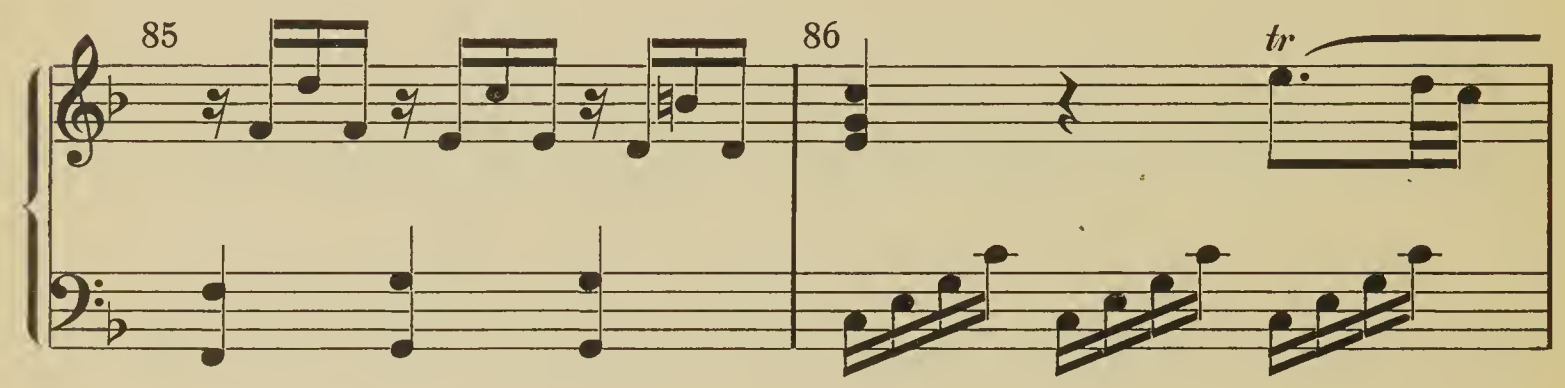
cresc.

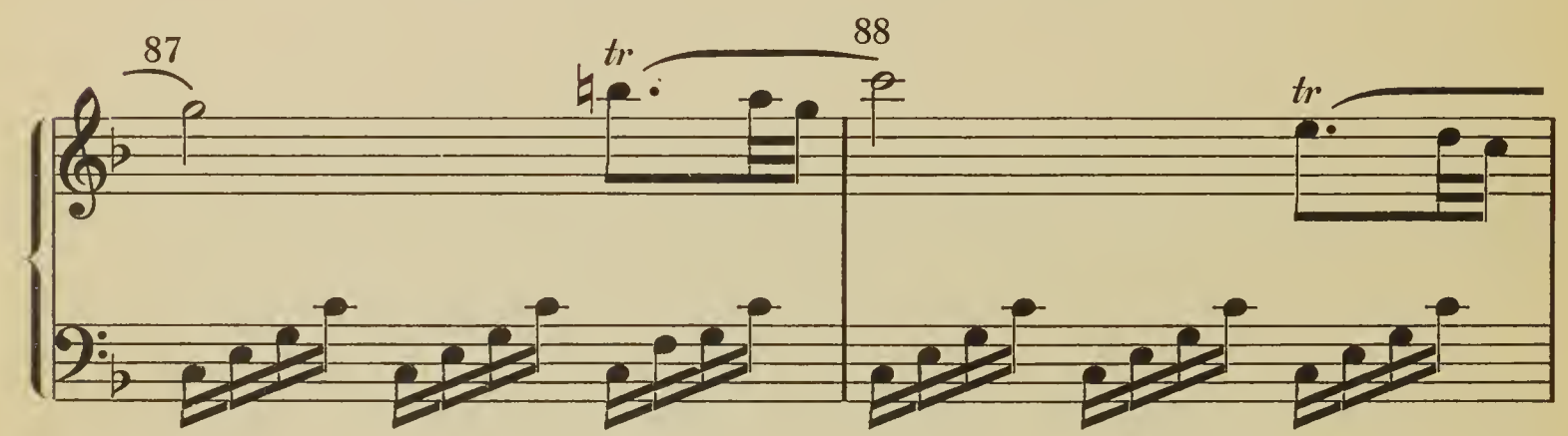
71 72 73 74 75 76

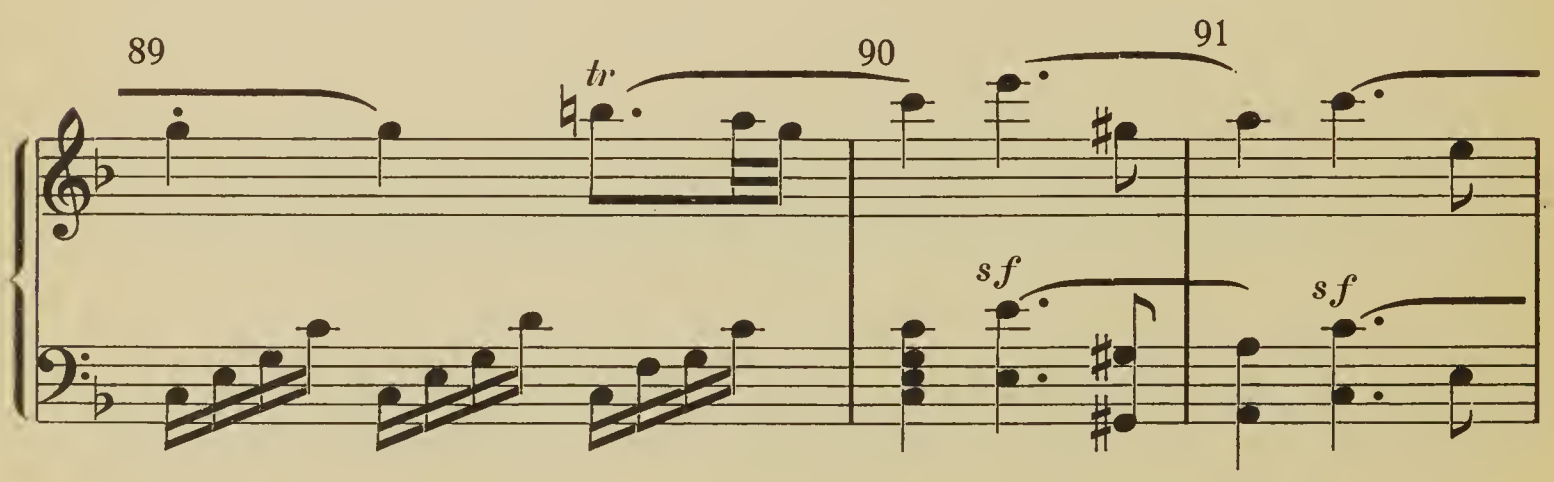
p

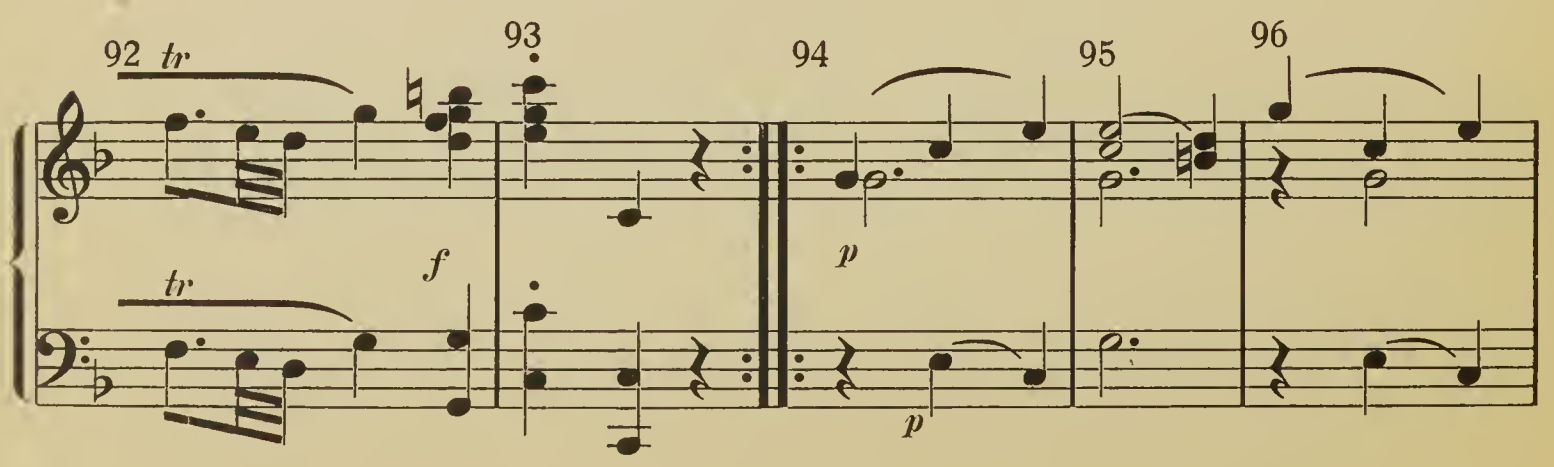
77 78 79 80 81


82
83
84
f
p
p
f
f


85
86
tr


87
tr
88
tr


89
tr
90
91
sf
sf


92 tr
tr
f
93
94
p
p
95
96

97 98 99 100 101 102

sfp *sfp*

103 104 105 106 107 108

sfp *sfp*

109 110 111

p *p*

112 113 114

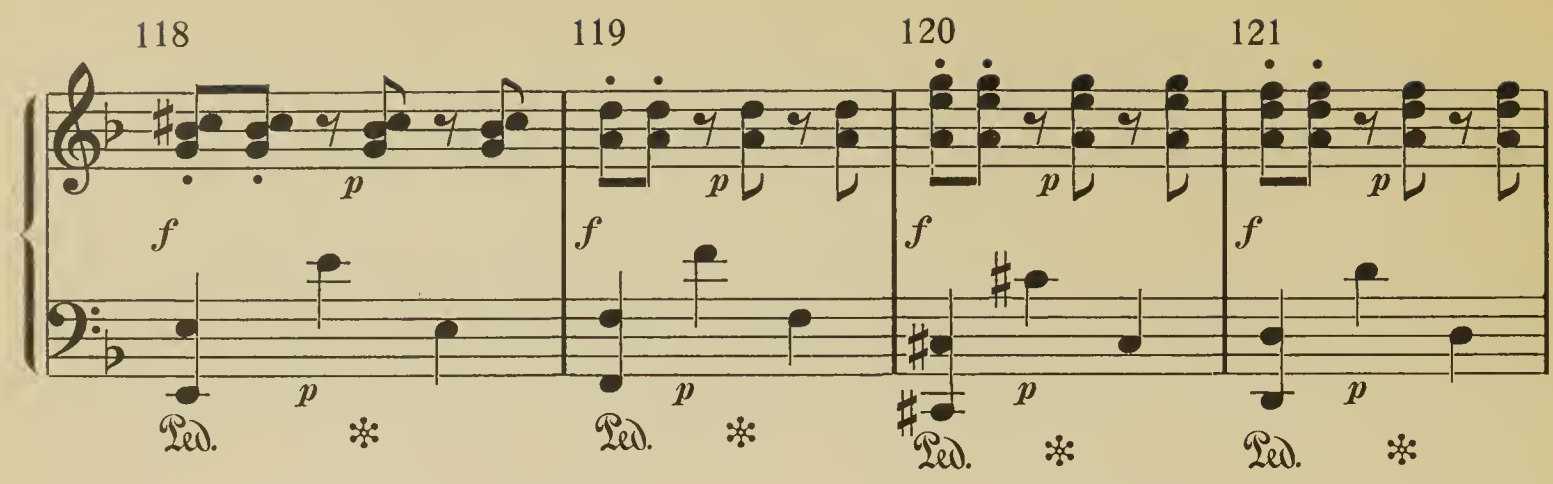
p *p* *f* *p* *f* *p*

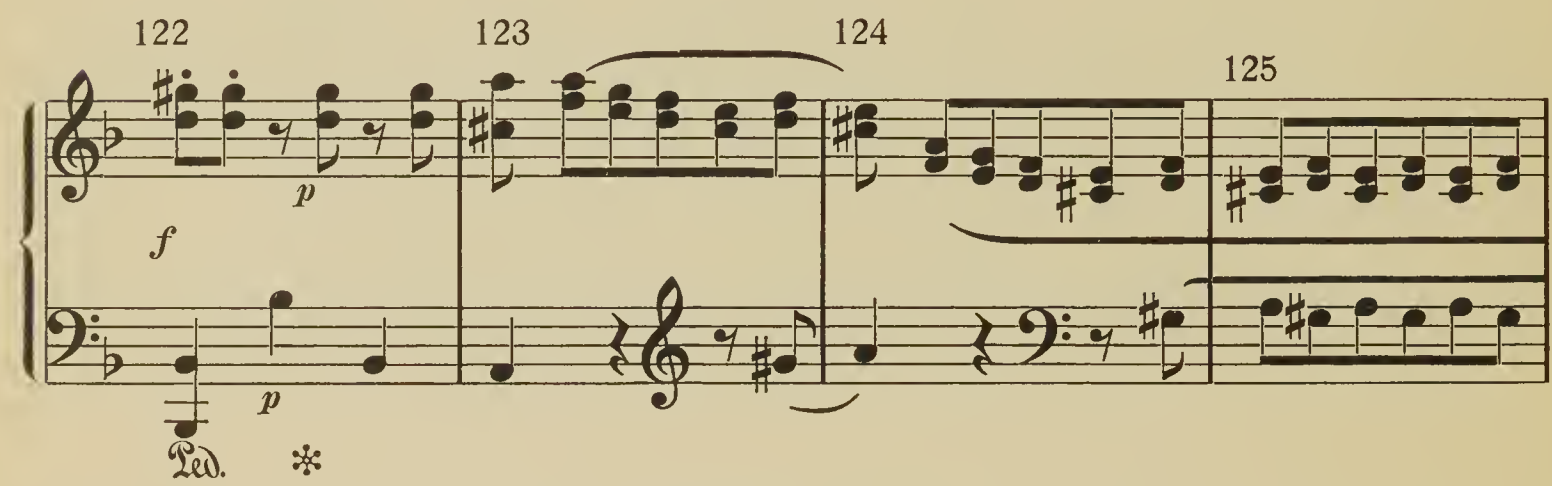
Ped. ✻ Ped. ✻

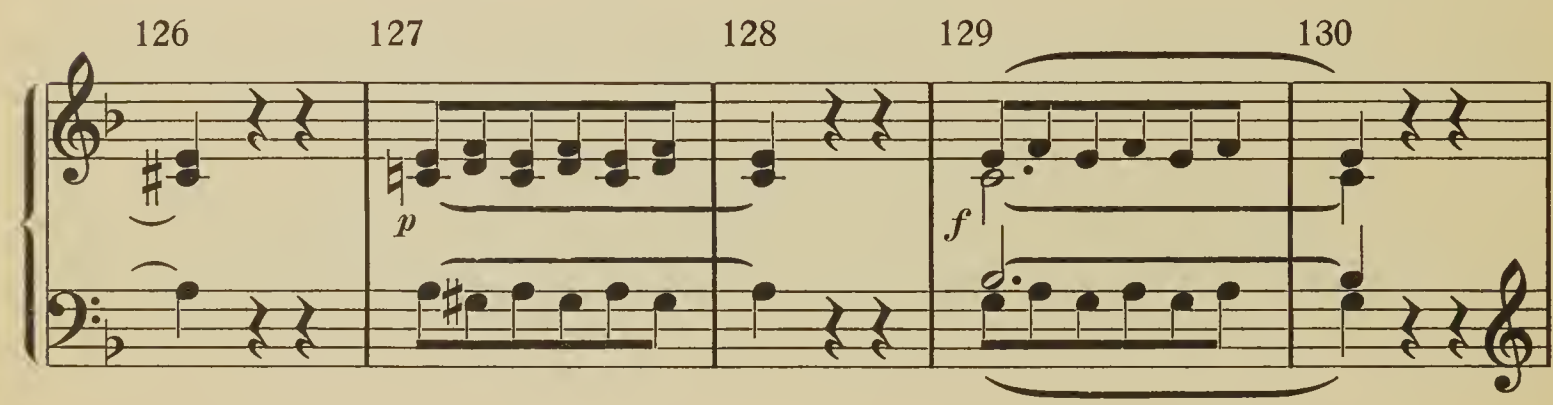
115 116 117

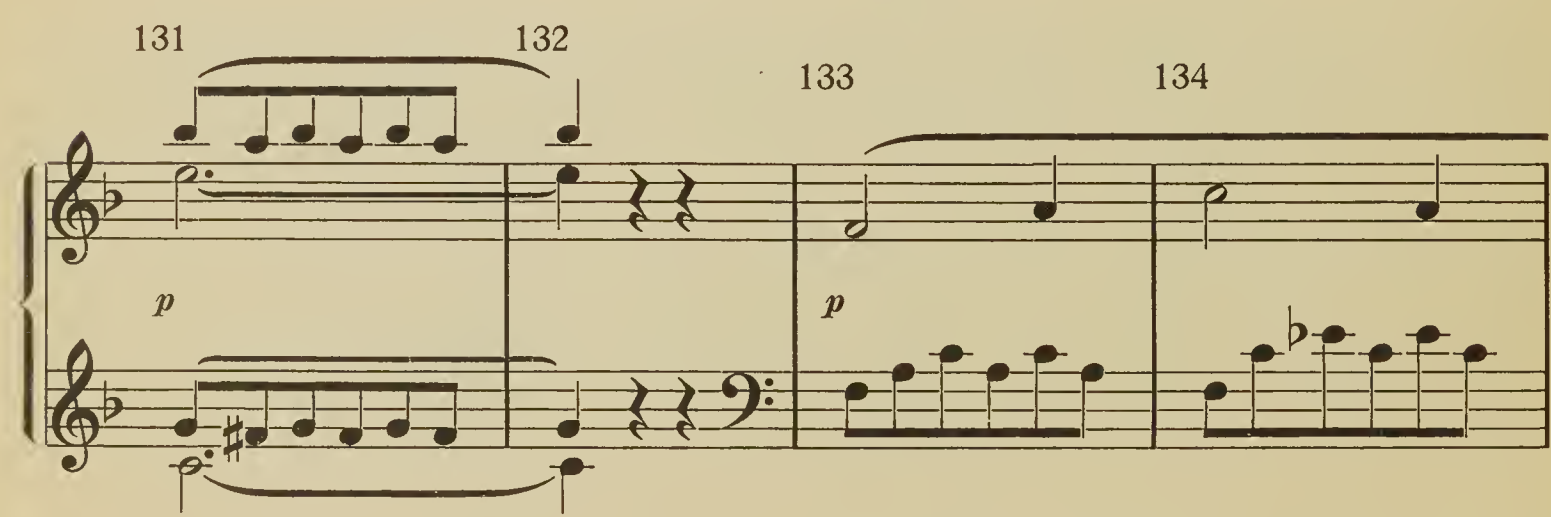
p *p* *p* *f* *f* *f* *p* *p* *p*

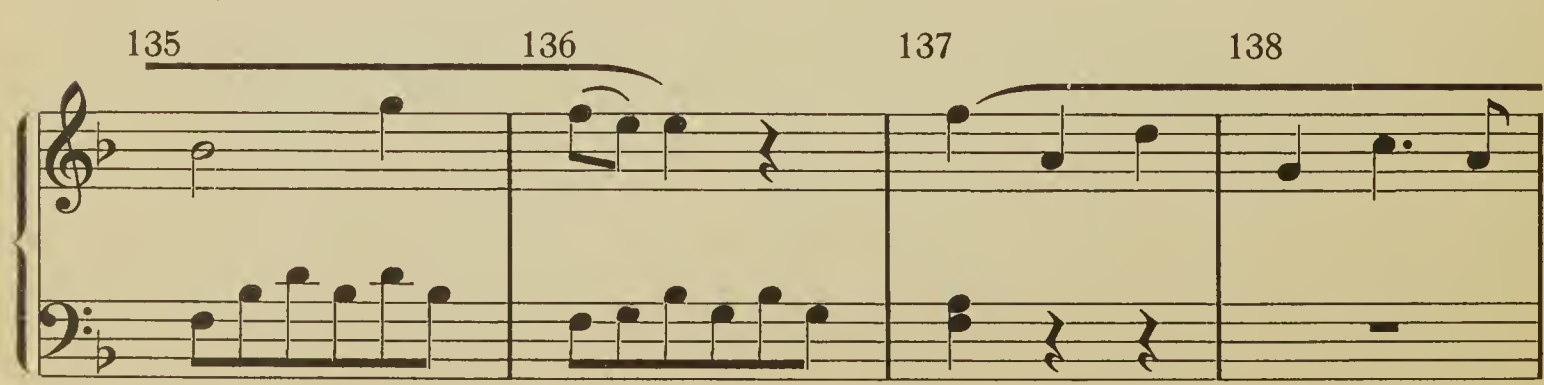
Ped. ✻ Ped. ✻ Ped. ✻


118
119
120
121
f
p
Ped.


122
123
124
125
f
p
Ped.


126
127
128
129
130
p
f


131
132
133
134
p


135
136
137
138

139 140 141 142 143

tr

cresc.

f

144 145 146 147

p

148 149 150 151

152 153 154 155

f

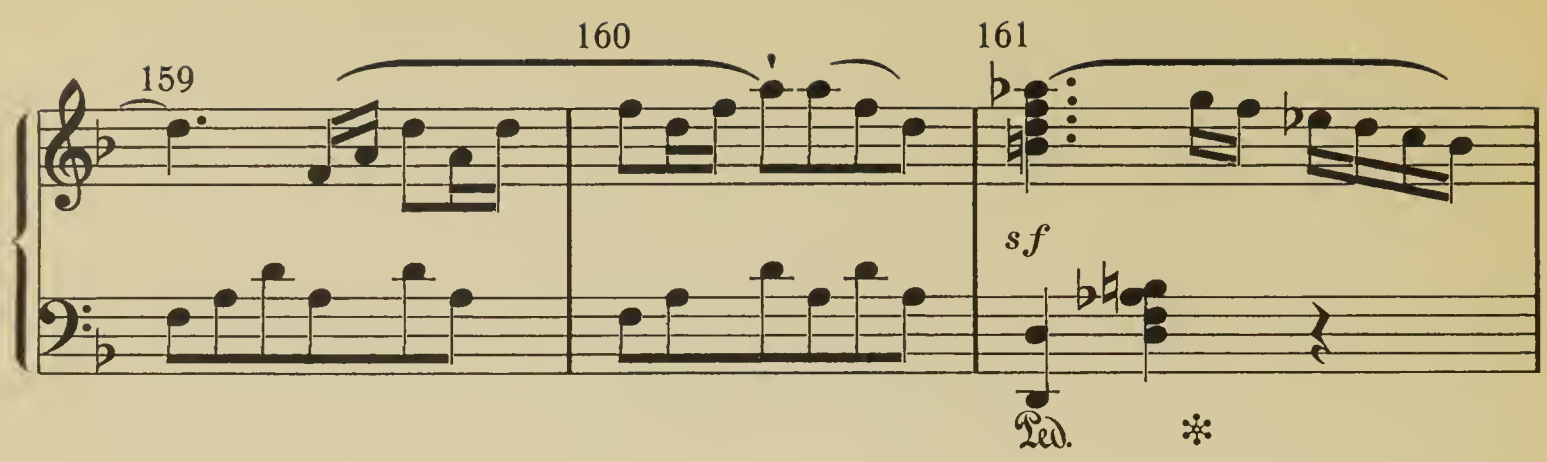
Ped.

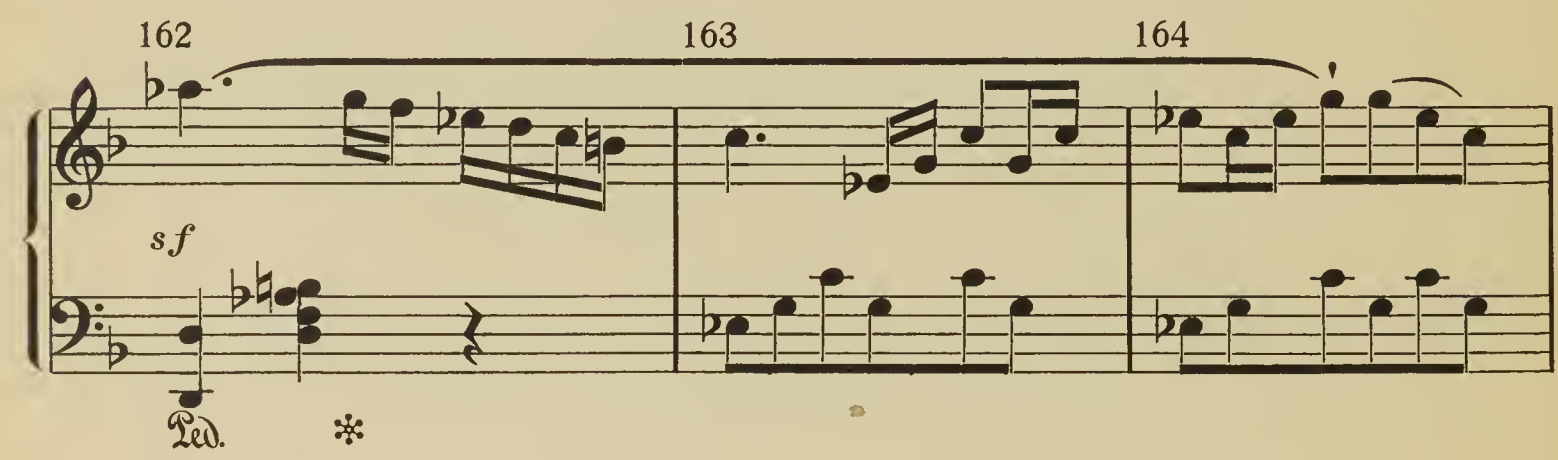
156 157 158

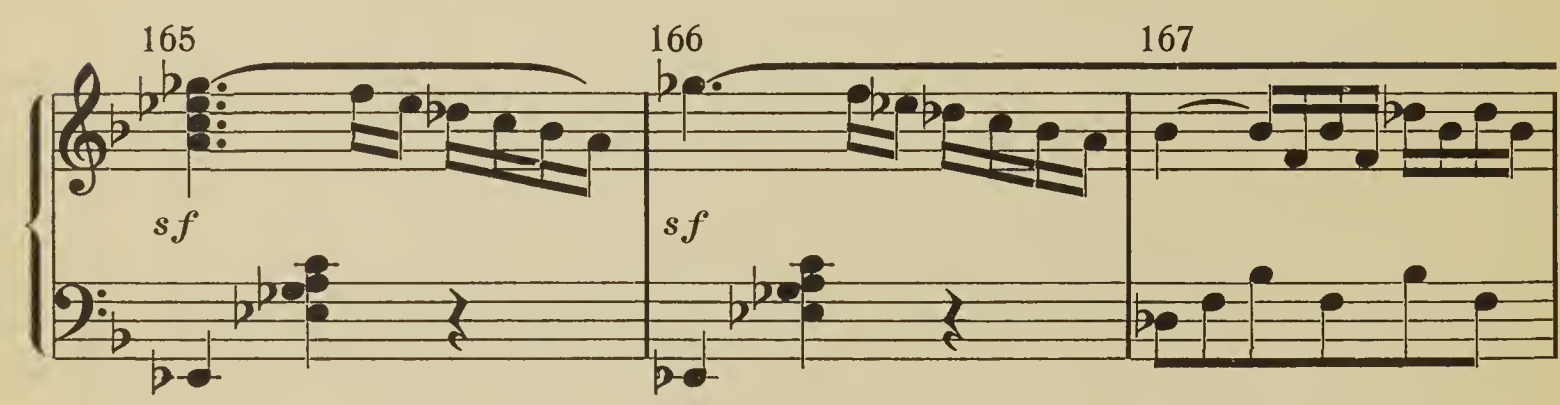
sf

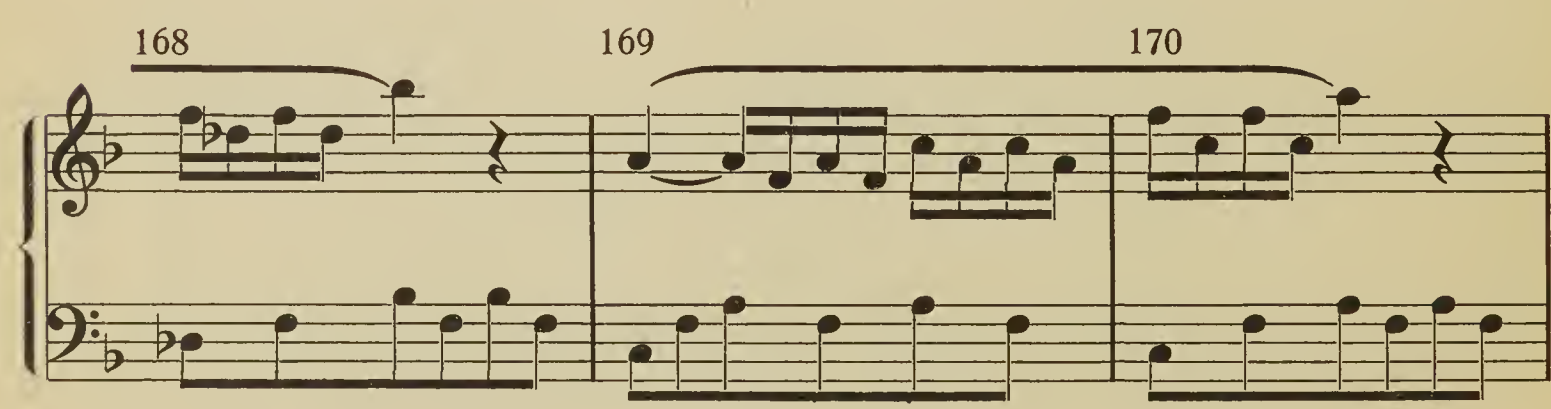
sf

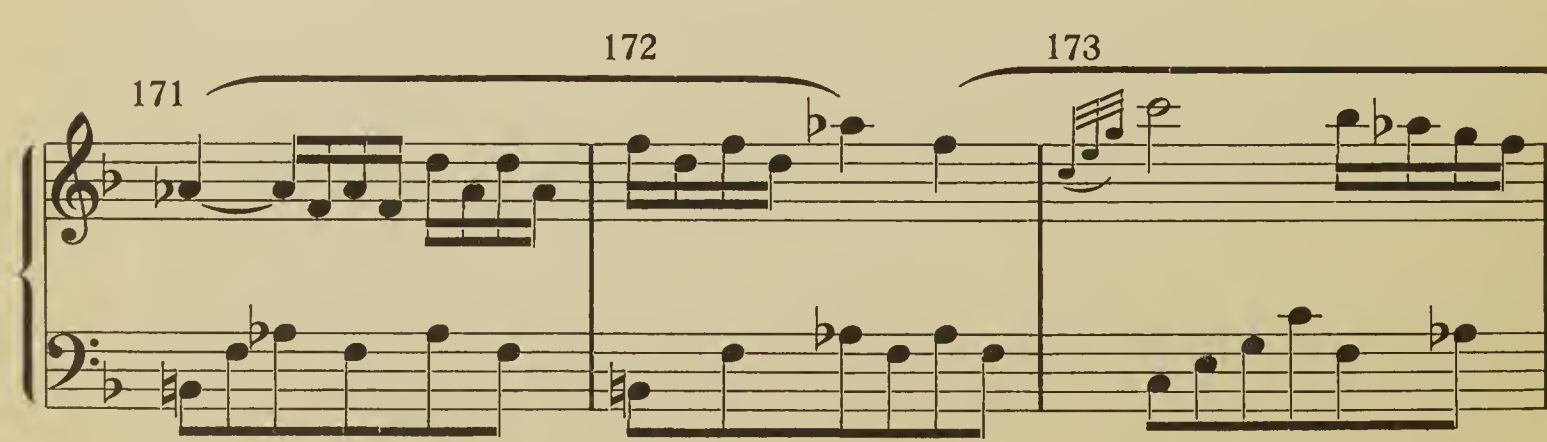
Ped. Ped.


159
160
161
sf
Ped.
*


162
163
164
sf
Ped.
*


165
166
167
sf
sf


168
169
170


171
172
173

174 175 176 177

p

Ped. ✻

178 179 180 181

Ped. ✻

182 183 184 185

cresc.

186 187 188

p

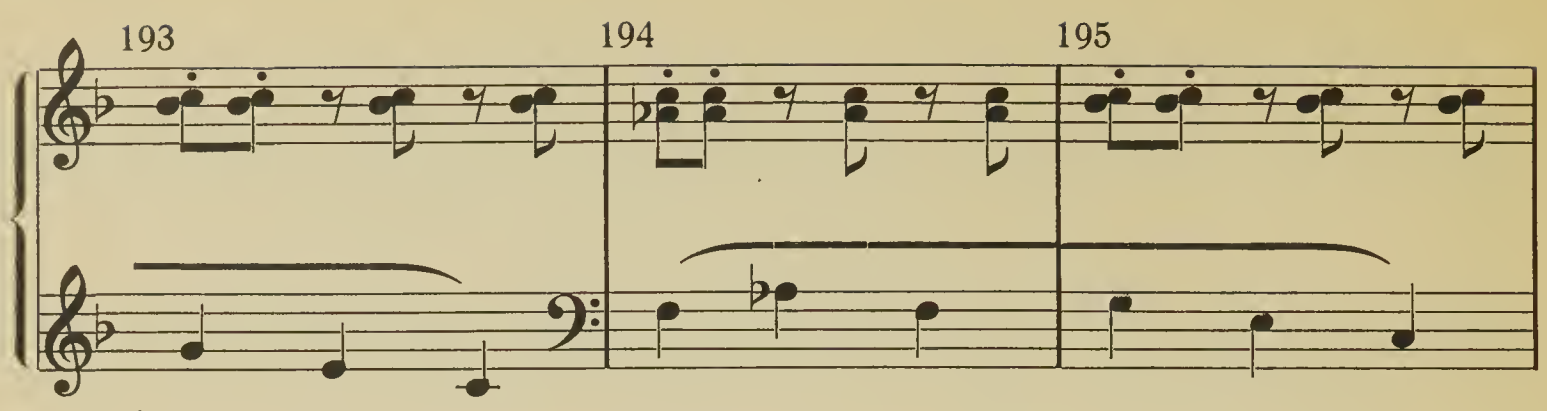
189 190 191 192

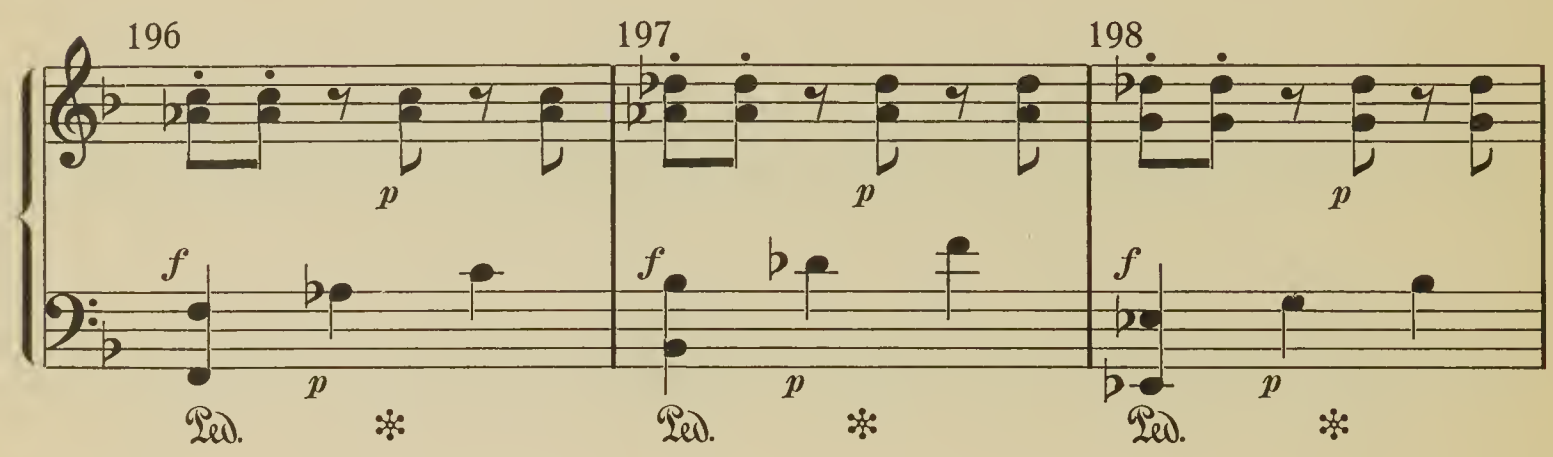
cresc.

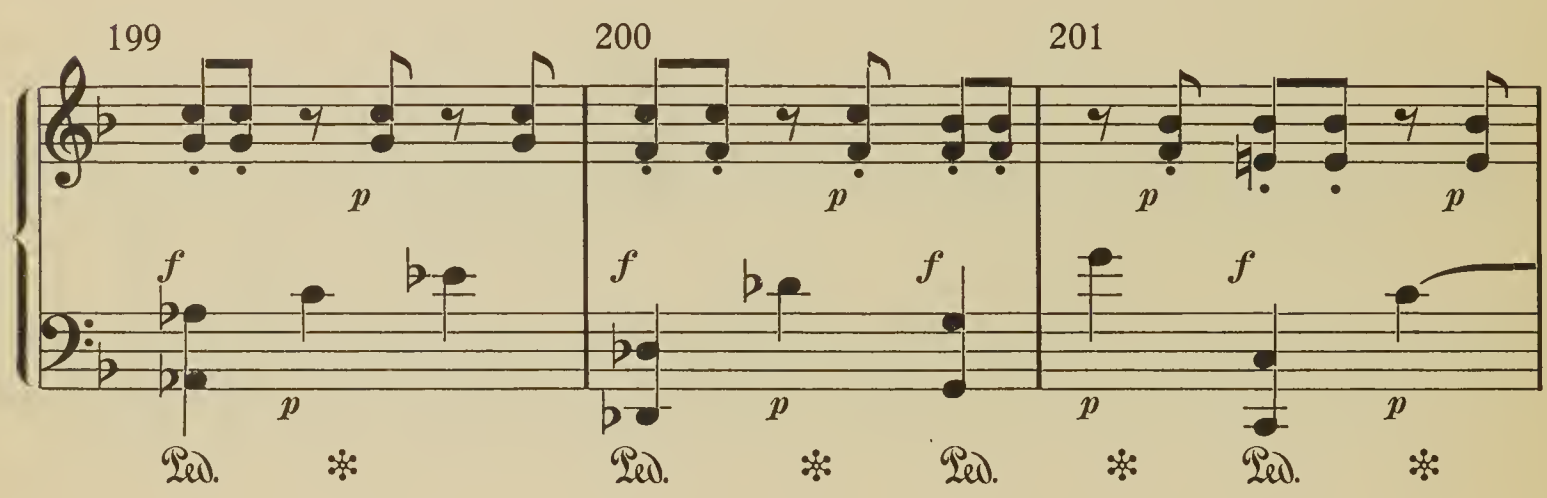
f

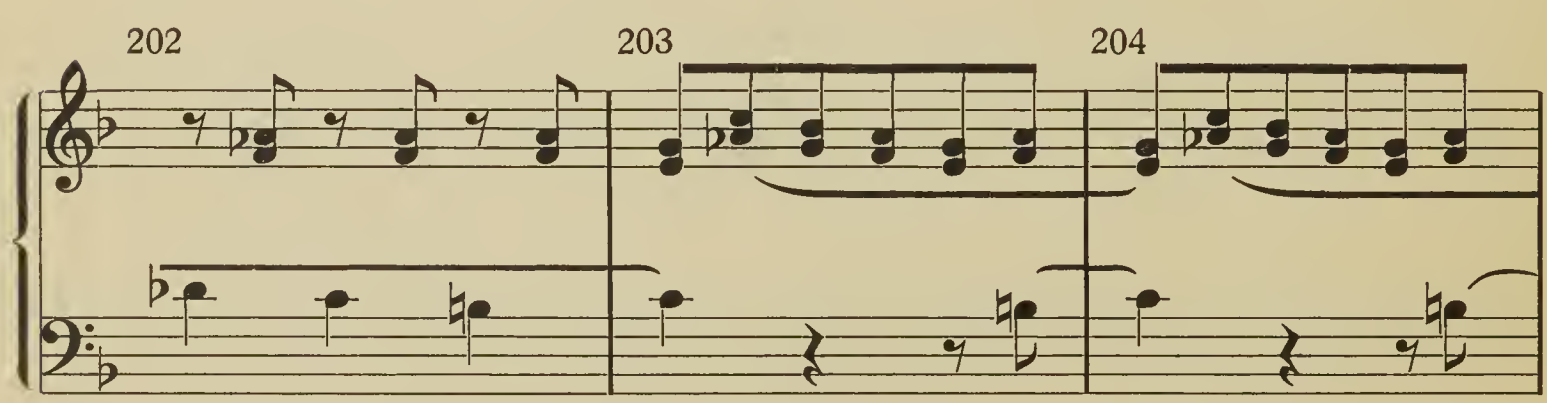
p

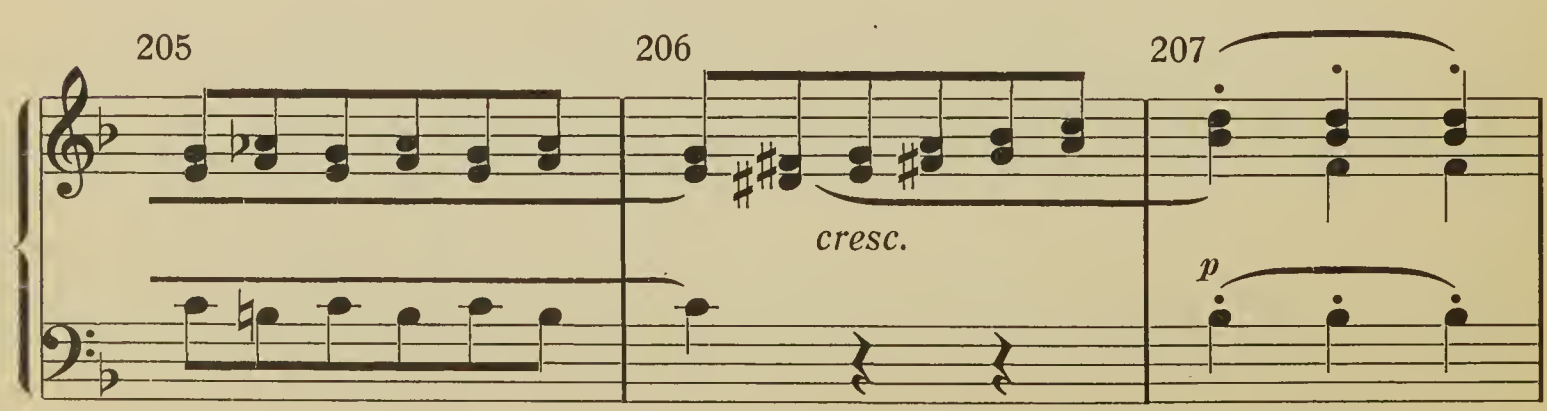
p

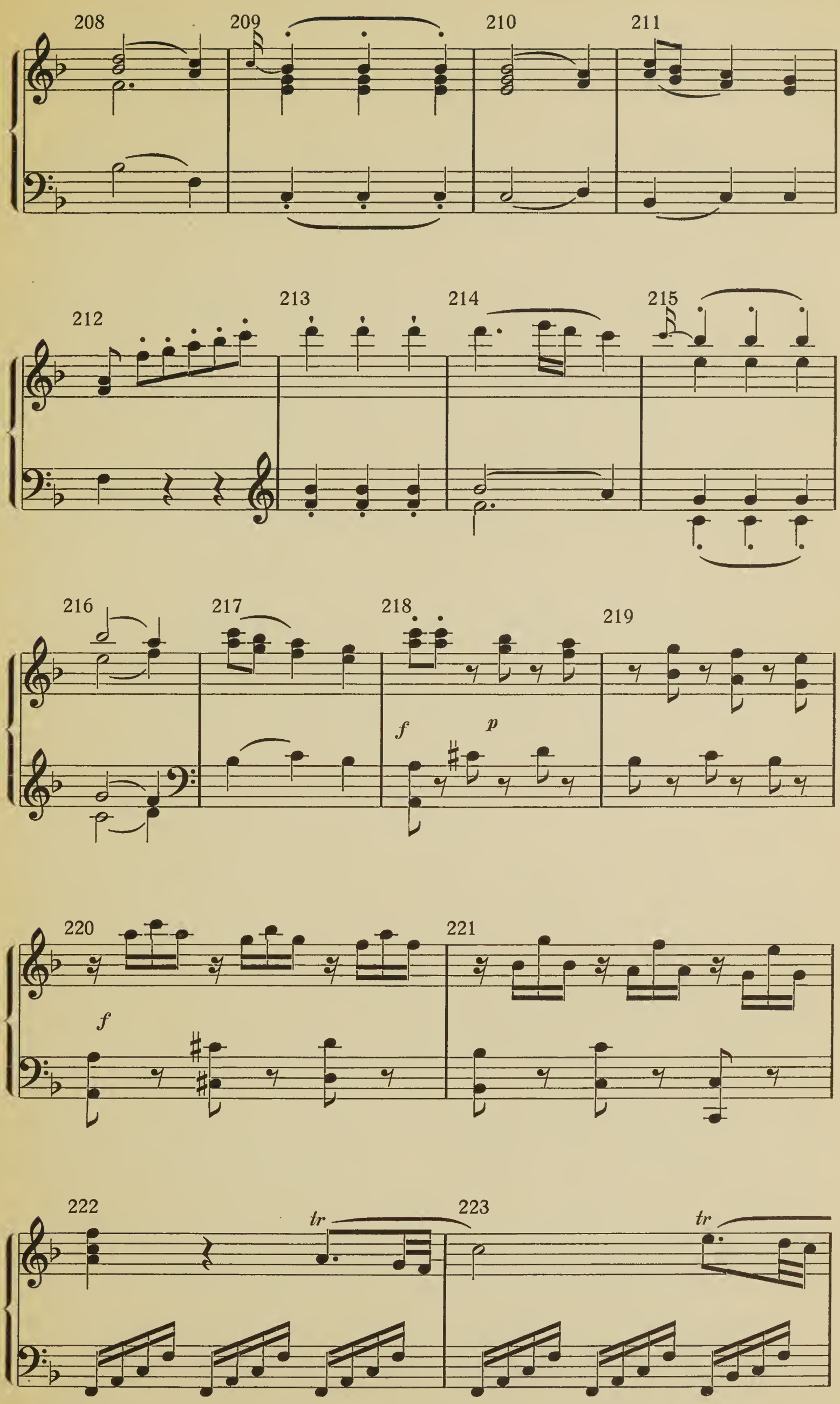

193
194
195

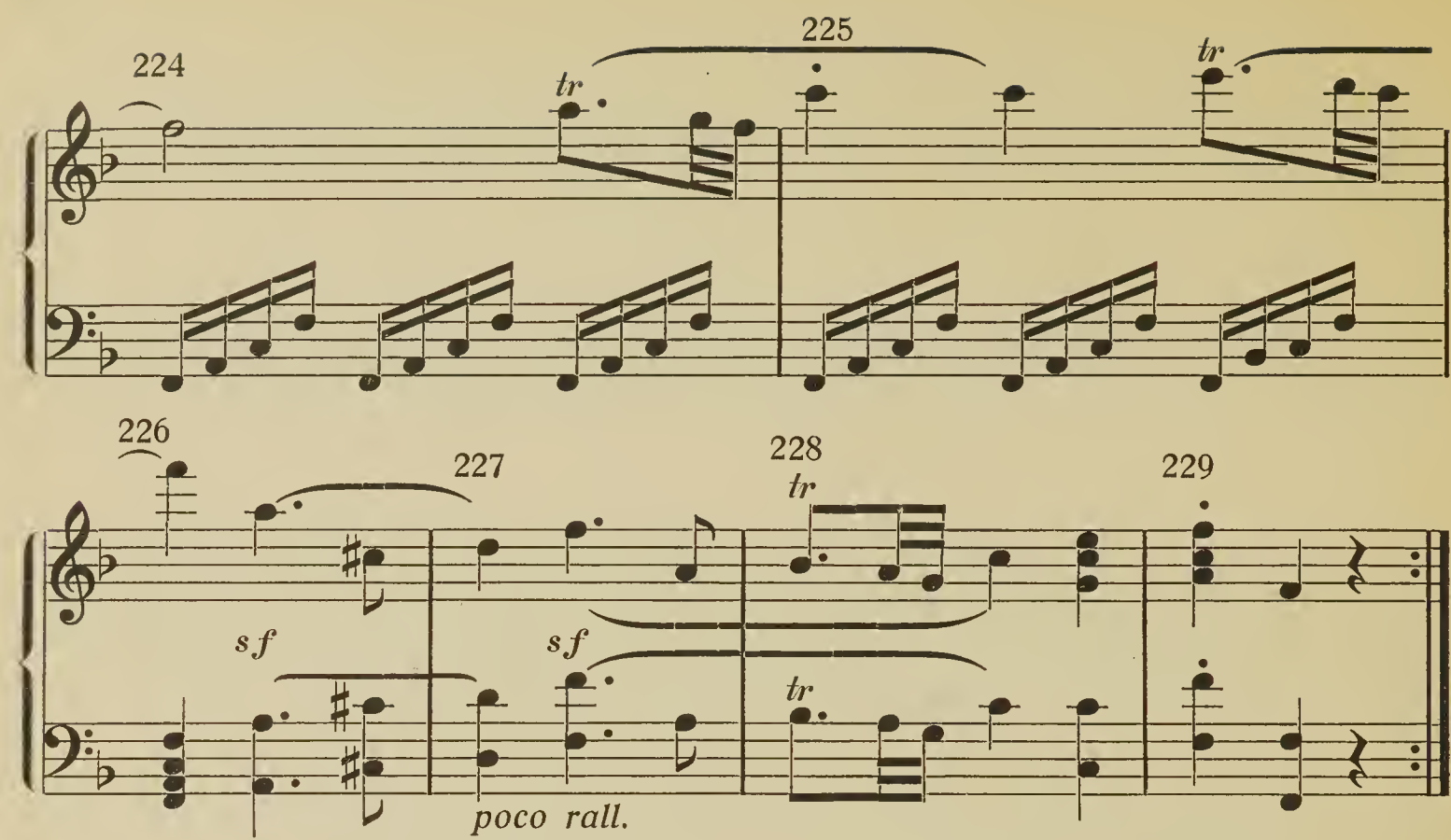

196
197
198
p
f
Ped.


199
200
201
p
f
Ped.


202
203
204


205
206
207
cresc.
p


208
209
210
211
212
213
214
215
216
217
218
219
f
p
220
221
f
222
tr
223
tr



The first section of the exposition opens with a 12-bar phrase ending with a full close in the tonic. In the first four bars the time figure is ♩ ♩ otherwise there is no definite figure in the phrase. The full close in F is immediately followed by a four-bar phrase on a descending figure: this phrase is repeated with variation (for) and again we get a full close in F. The cadence is repeated three times, after which comes an episode beginning in D minor, the figures in which are and . The first serves as an ornamentation of a common chord taken in arpeggio; the second is a descending scale. The common chord is ornamented in a different way in bar 31, and the same ideas are kept up to a pause on the dominant of C on bar 40.

The second section opens with a secondary subject in C major, a melody of eight bars in length. This is varied, and then follows a new secondary having a definite scheme of crotchets in the bass while the treble has . This is carried on for 12 bars, when after a short connecting passage, a third secondary makes its appearance, a chord passage with this time arrangement ♩ ♩ ♩ | 𝅗𝅥 ♩ | lasting for six bars. This is repeated with variations, and then follow a succession of notes on which are built up the time figure of the second secondary and then a semiquaver figure. The exposition ends with a short concluding episode leading to a full close in C. The Free Fantasia begins with new material, on the time of the third secondary, in the key of C major. Then follows a development of the second secondary passing from C major through C minor, G minor, and D minor; after this the passage used as a connecting link between the second and third secondary subjects again does duty to lead up to the Recapitulation.

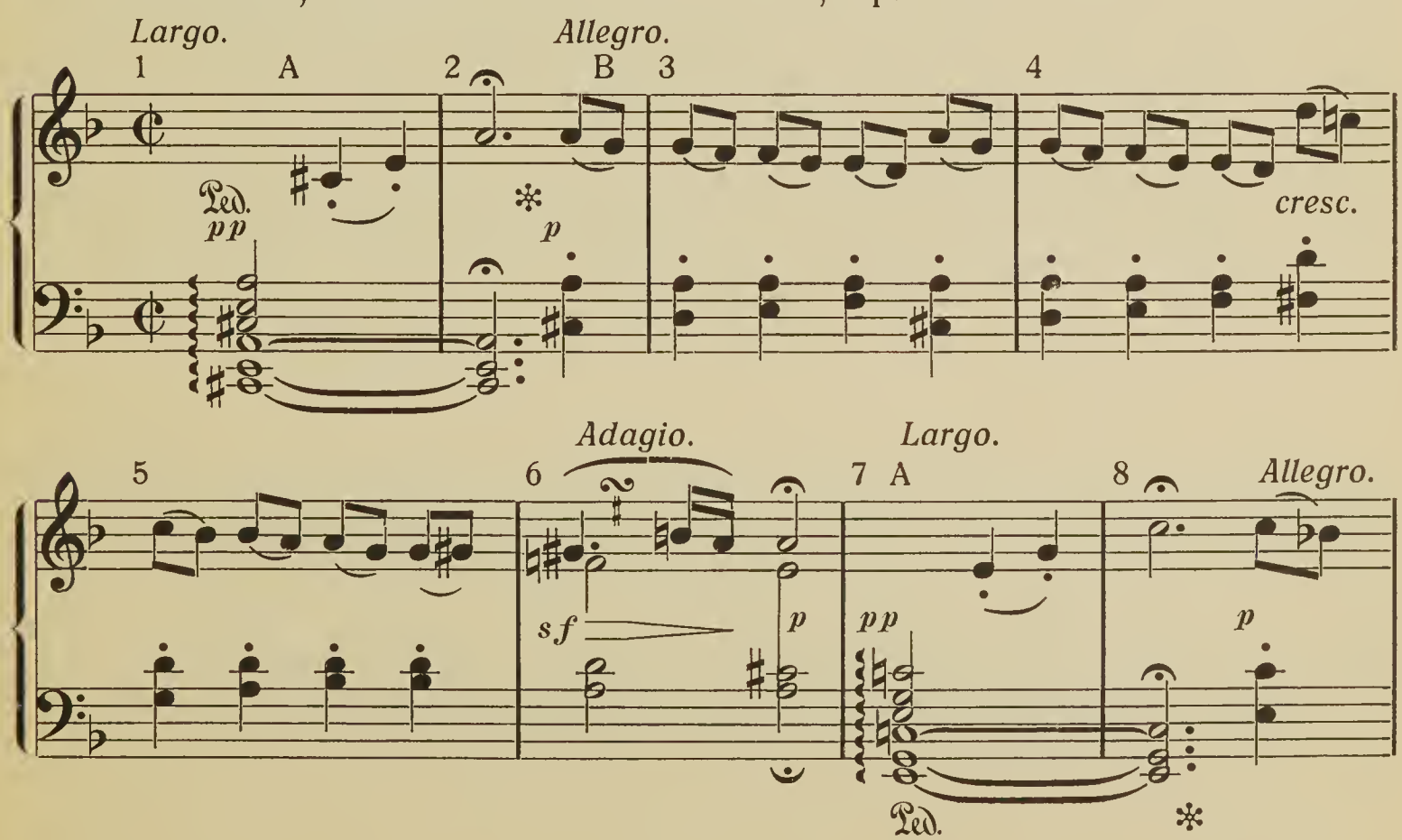
The Recapitulation follows exactly the lines of the exposition, the only difference being that the episode of the exposition beginning in bar 22 is prolonged and slightly altered, so as to lead up to a pause on

the dominant of F instead of on the dominant of C. The final section is of course in F instead of in C, and corresponds with the second section of the exposition.

In considering a work of this nature, the first thing we notice is the clear definition of the various sections. The pause on the dominant of C in bar 40 leaves no room for doubt as to where the secondary subjects begin. Equally after the Free Fantasia there can be no possible doubt as to the entry of the first subject in the Recapitulation. The principle of balance is, therefore, the obvious one of divisions into blocks without any attempt to disguise the cut and dry divisions.

Again, there is little figure development and no attempt to obtain continuity by a re-iteration of any decided figures. The system used is a string of little tunes, possessing no marked affinity with each other, and the vagueness inseparable from a design such as this is to a certain extent taken away by the repetition of most of the little tunes with some variation. The first subject can in no sense be said to be a leading idea which dominates the whole movement; indeed its only importance seems to consist in that it to a certain extent shows the placid nature characteristic of the work. The Free Fantasia is built up on secondary subjects and does not even refer to the opening subject. The only subject that is at all exploited is the second secondary, which from its decided time character is capable of development. The keys follow the usual order, and even in the Free Fantasia there is no idea of going far afield. Indeed, the system of key division in the Free Fantasia, instead of at once leaving the dominant, begins in that key and never gets away from the keys closely related to the central key F. The charm of the work consists in its almost naive introduction of charming little ideas, all on much the same emotional plane, all possessing a certain fascination of their own, and yet, as far as the musical idiom goes, almost unrelated to each other.

Beethoven, Sonata No. 17 in D minor, op. 31 No. 2.



9 10 11

cresc.

12 13 14

f

15 16 17

sf *sf*

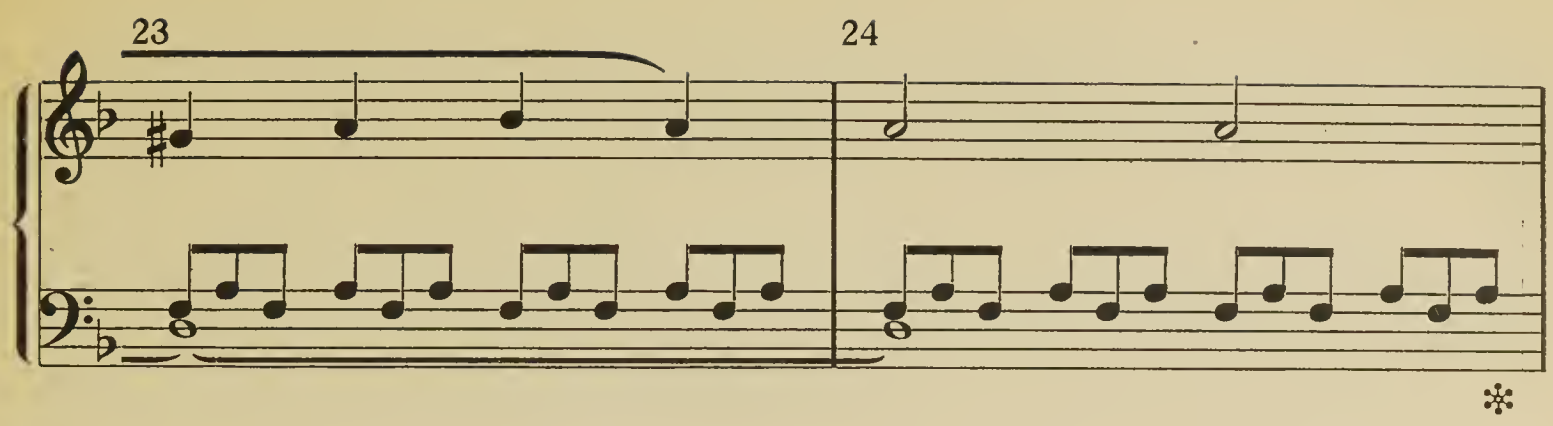
18 19 20

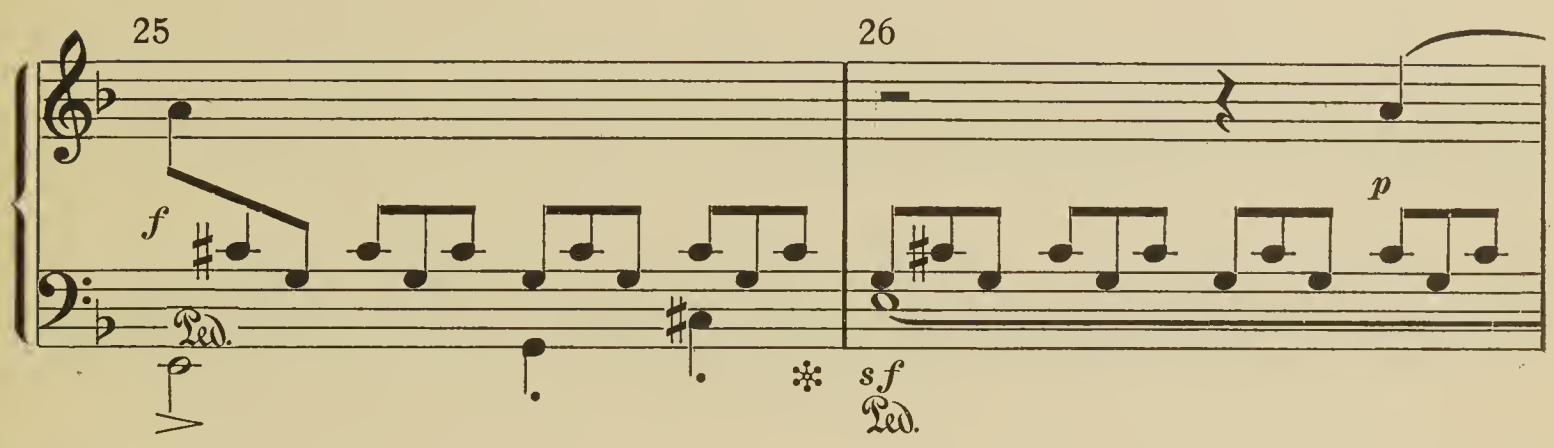
sf *sf*

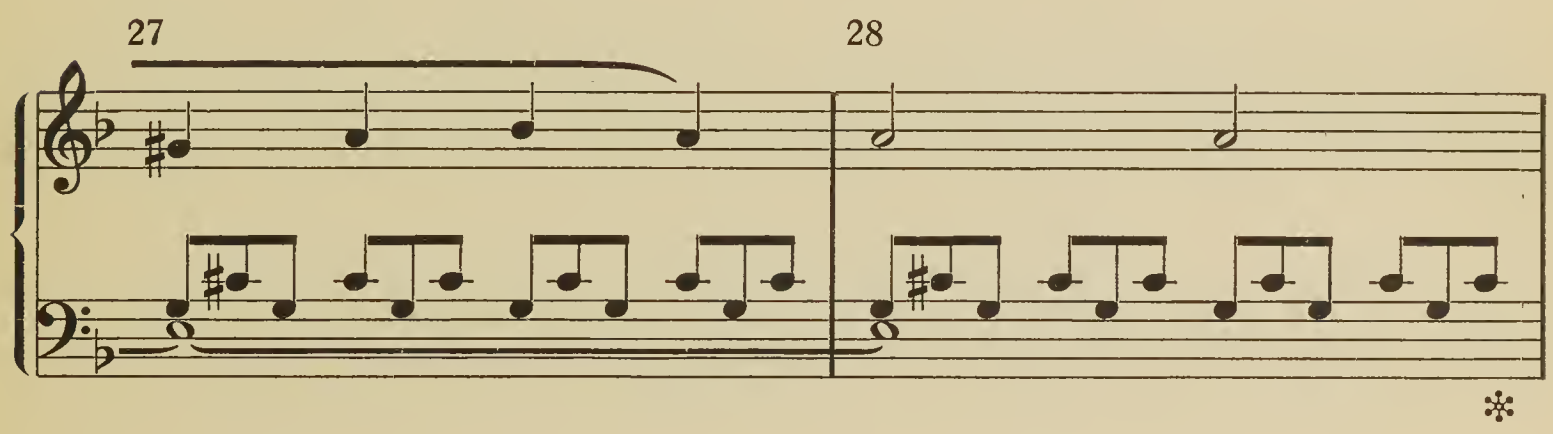
21 22 C

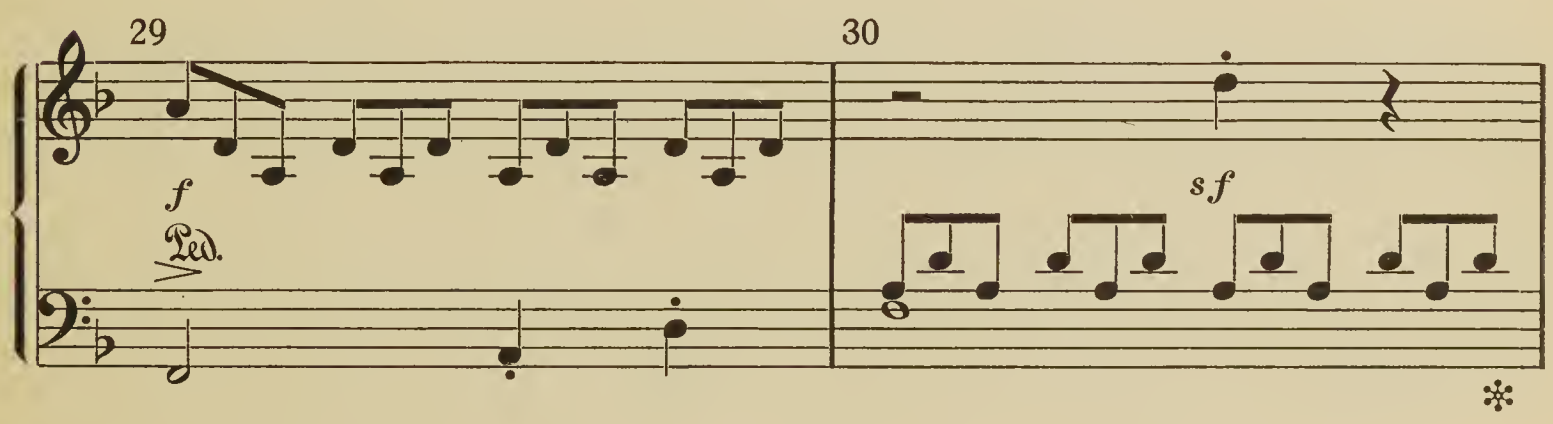
f *p*

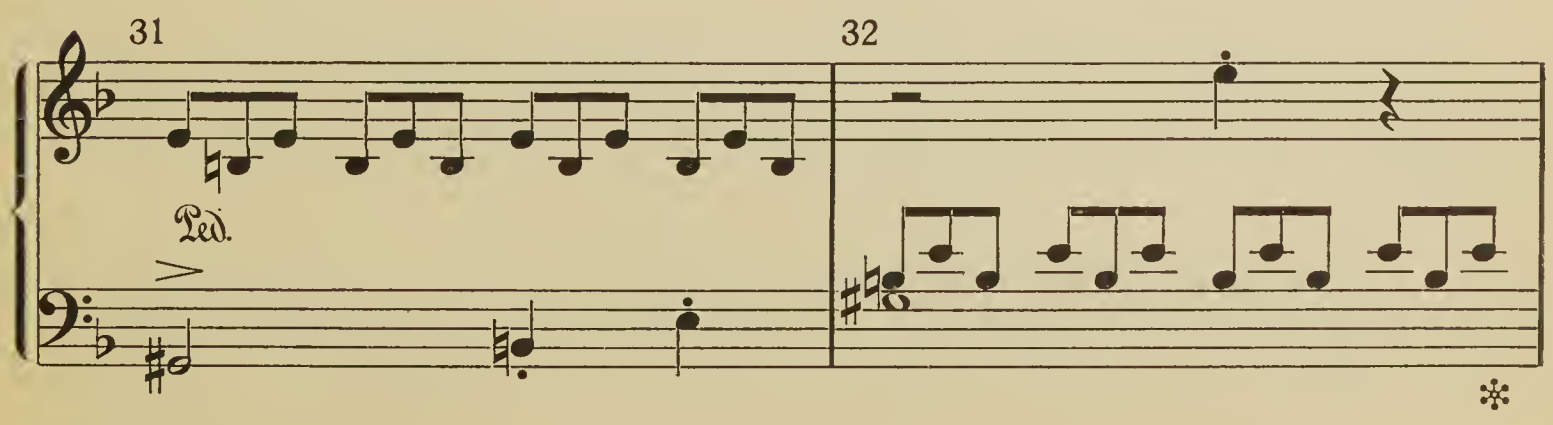
Ped. A * *sf* Ped.


23
24


25
26
f
Ped.
p
sf
Ped.


27
28


29
30
f
Ped.
sf


31
32
Ped.

33 34 *sf*

Ped. *

35 36 *sf*

Ped. *

37 38 *sf*

Ped. * *ff* Ped.

39 *sf* 40 *sf*

sf *sf* *

41 B 42 43

fp

44 45 46

47 48 49

cresc.

50 51 52

cresc. *f*

53 54 55 C

56 57 58 59 60

sf *sf* *sf*

61 62 63 64

decresc. *p* *sf*

65 66 67 68

sf *sf* *sf* *sf* *ff*

69 70 71

p

72 73 74

cresc.

75 76 77

p

78 79 80

81 82 83

84 85 86

87 88 1. 2.

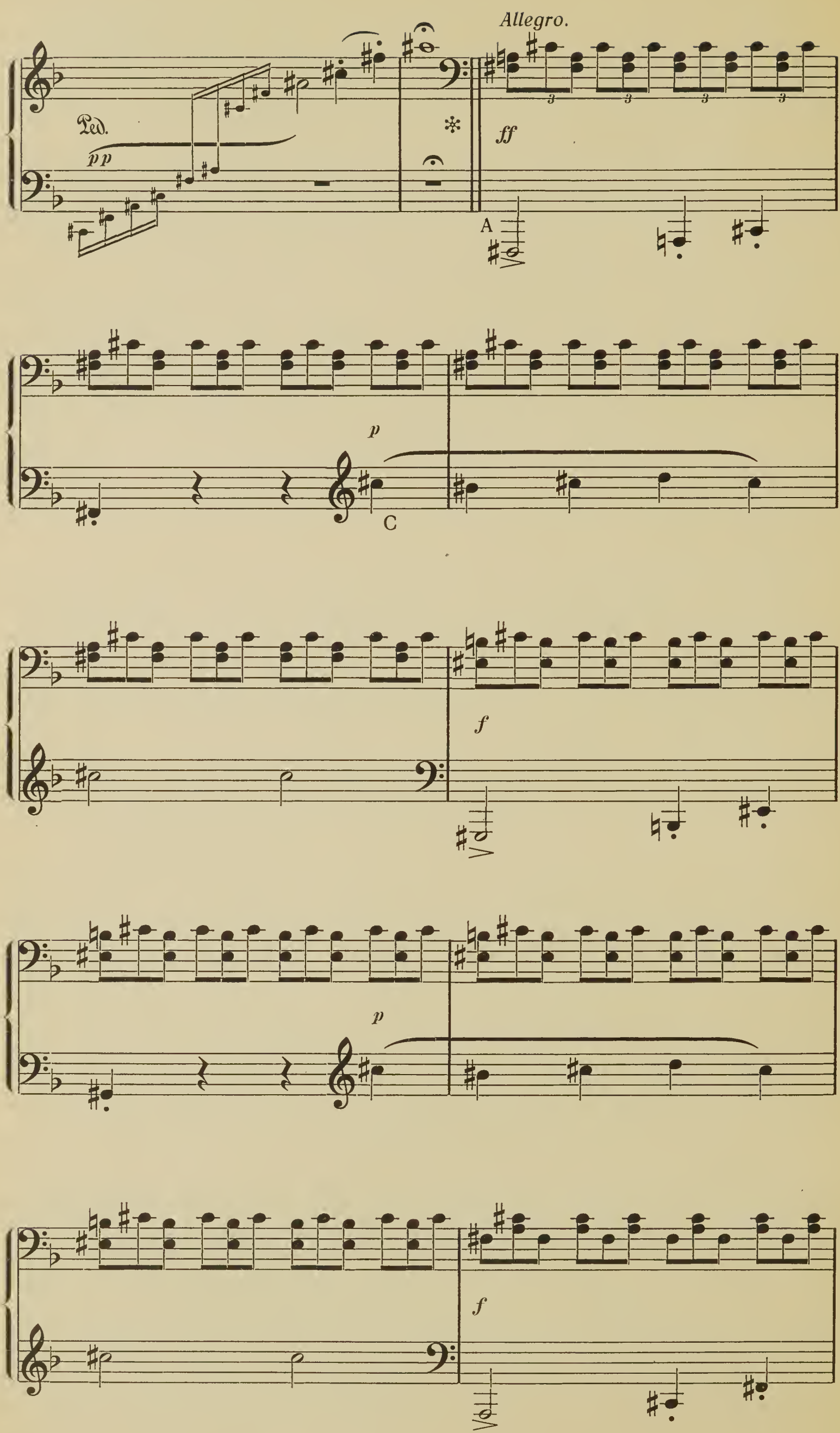
p *cresc.* *sf* *dim.* *sf* *dim.*

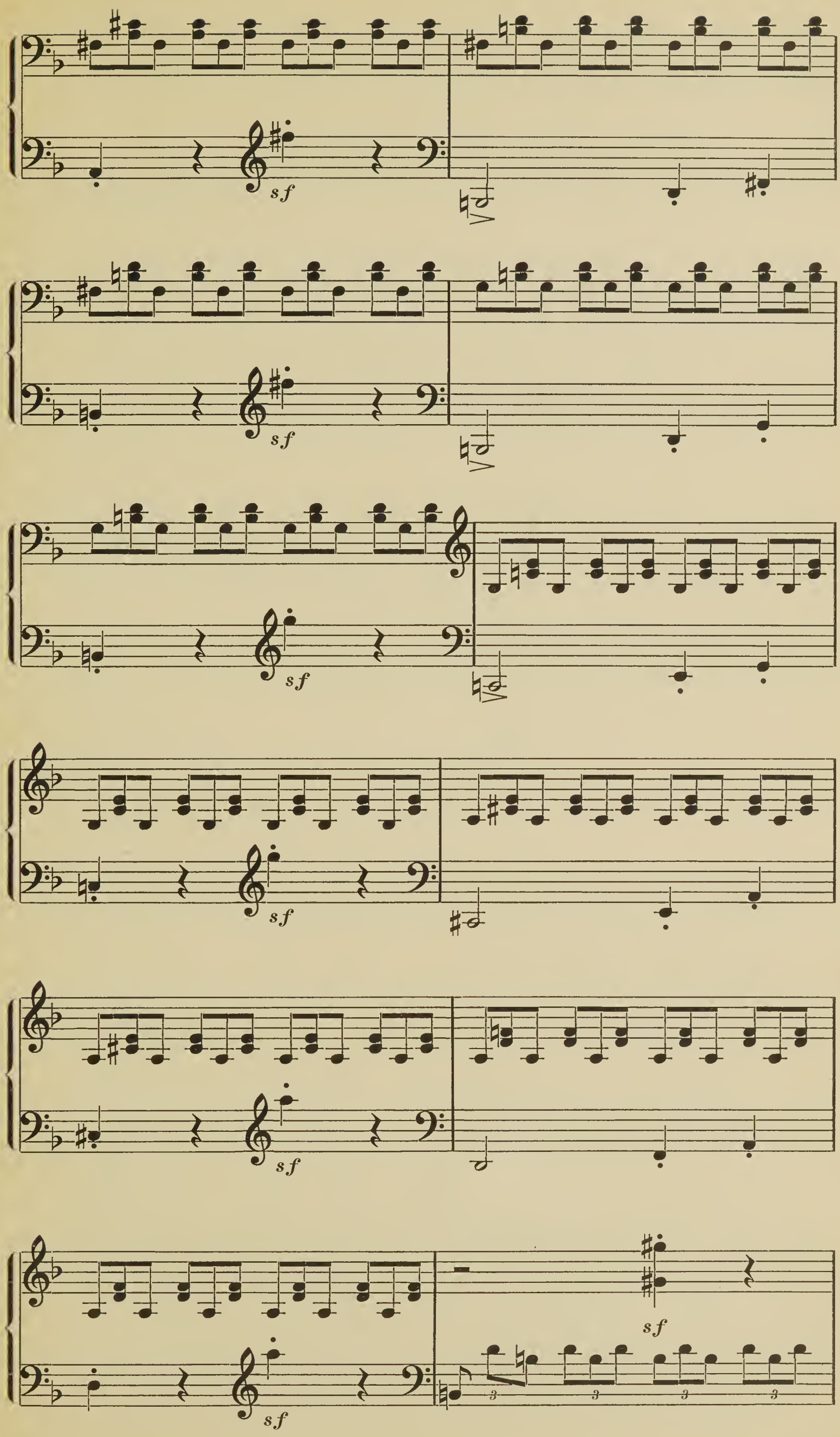
Largo.

A

Ped. *pp* Ped. *pp*

F


Allegro.
Ped.
pp
ff
A
p
C
f
p
f


sf
sf
sf
sf
sf
sf
sf
3
3
3
3

H

sf *ff*

sf *sf* *sf*

sf *sf*

sf

sf *sf* *dim.*

p *sf*

Largo.

Ped. pp

con epressione e semplice

B Allegro.

p

cresc.

Adagio.

sf p

Largo.

pp

Ped.

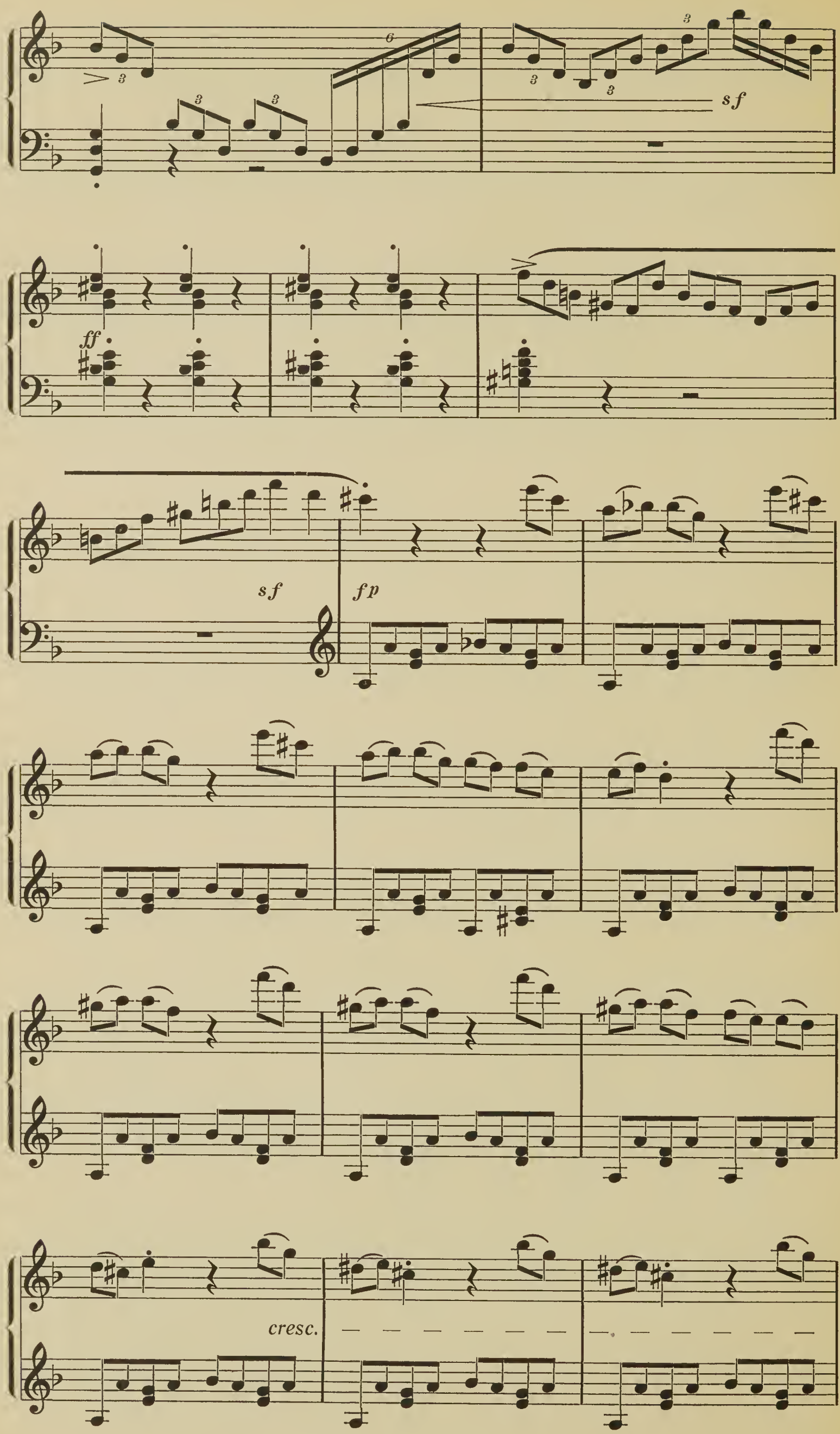
con espressione e semplice

Allegro.

pp

cresc.

sf


sf
ff
sf
fp
cresc.

f

sf *sf* *sf*

sf *dim.* *p* *f*

sf

sf *sf* *sf* *sf*

sf *ff*

p

cresc.

f

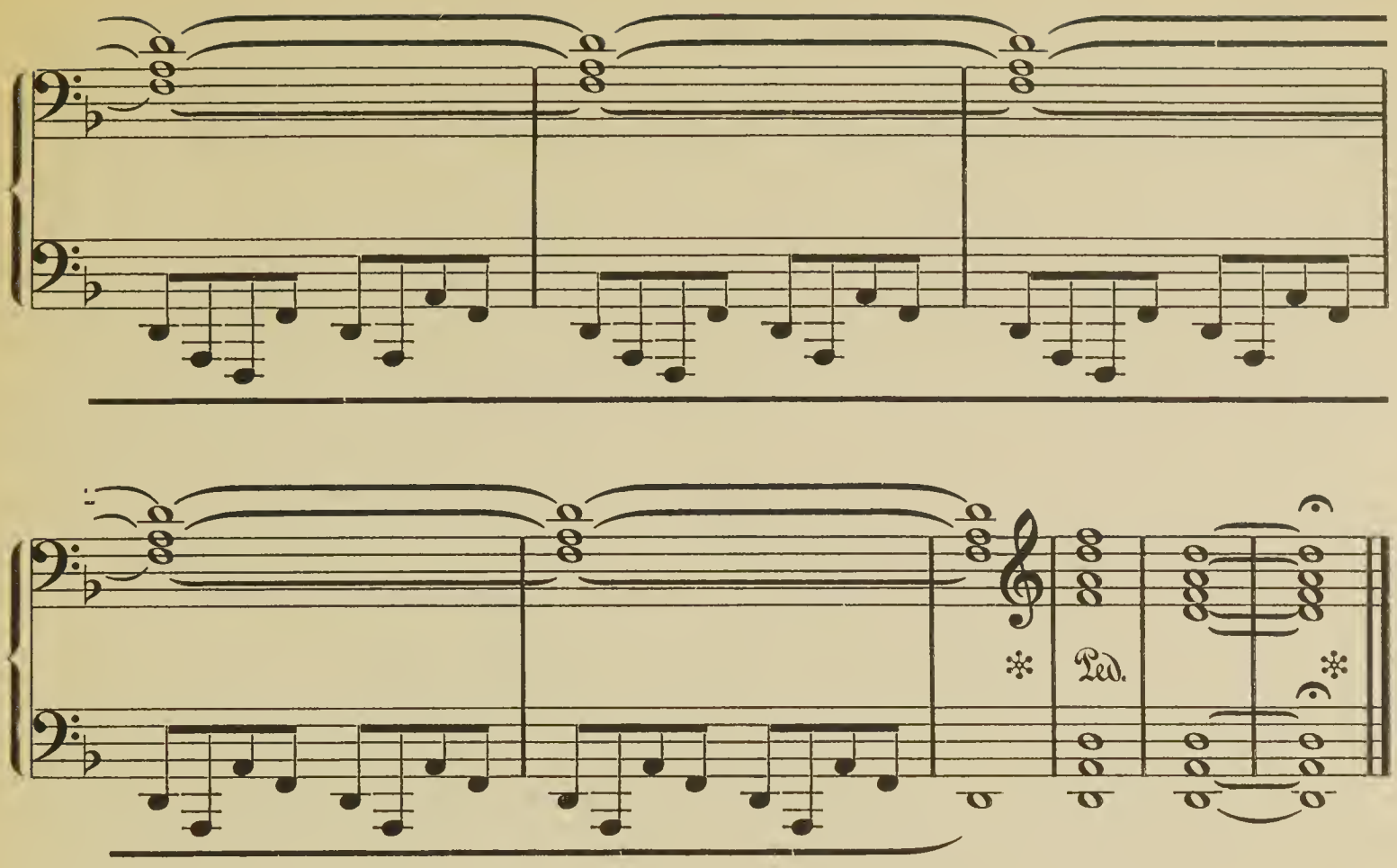
p

p

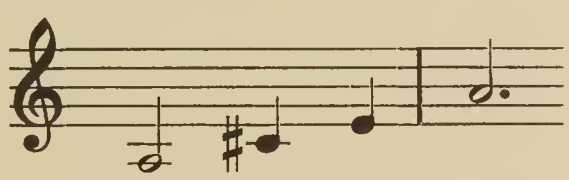
cresc.

Ped.

pp

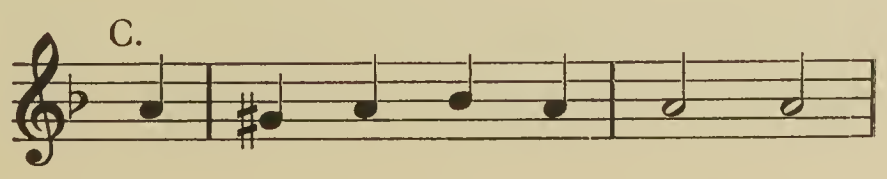


The first subject is a phrase of six bars, divided into phrase sections of two and four bars. The first section is in slow time and contains the first figure labelled A. This is a pitch figure, simply the arpeggio of the dominant common chord.

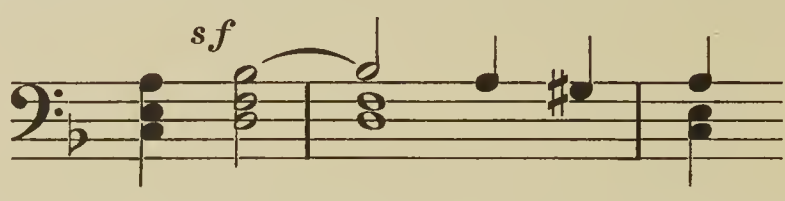


The second section is built up on a second figure labelled B. This is a time figure consisting of two slurred quavers ♩♩ producing the effect of a quaver and a semiquaver ♩𝅘𝅥𝅯. The phrase ends with a half close on the dominant. The undulating rhythm of a succession of three descending passages is very obvious, while the bass has a corresponding succession of ascending crotchets. The statement of the first subject is immediately followed by a development of the material. The pitch figure A appears as an arpeggio of the chord of C major, the dominant of the relative major of the original key. Then follows a development of figure B rising to a climax in bar 13, and modulating through G minor back to D minor. The agitated effect of the figure is increased by chords in the left hand on the second and fourth beats only.

Figure B is used for a descending passage, an arpeggio of the tonic common chord with auxiliary notes, which leads to a cadence in D minor. Then occurs a development of figure A accompanied by quaver triplets. To this figure Beethoven adds, in a manner typically his own, a new semitonic figure.



The new figure is once repeated, and then gives place to one single accented note, while figure A appears a note higher in each repetition, there being again the rise to a climax, while the omission of figure C enables the central figure A to be taken without any interruption. The climax is reached in bar 38, which has two repetitions, the chord used being the supertonic ninth in A minor. The second section of the exposition begins in this key in bar 41 with a new subject, which is, however, simply another variation of figure B. The triplet accompaniment is dropped. In bar 55 figure C makes a new appearance in a different guise with alteration of the time values, and whereas on its first appearance its effect was soft and plaintive, it now has a fiery effect.



The inversion of the intervals must be noticed and the different effect produced by the harmonic treatment, for while on its first appearance the semitonic G sharp and B flat were unessential notes, now the B flat appears as part of the Neapolitan sixth in A minor, while the G sharp belongs to the diminished seventh.

Figure C next appears in the left hand, and then the accompanying chords are continued with quaver runs. The concluding episode is simply a succession of descending thirds (taken from bar 63), with a quaver accompaniment played alternately in each hand. The exposition ends with a full close in A minor.

The Free Fantasia is constructed entirely on figure A, which is treated in somewhat the same way as in the exposition, that is to say, with a rise to a climax. The opening bars of this section are in slow time, pianissimo, with chords apparently leading to F sharp major, but really to F sharp minor, which key appears abruptly while figure A is hammered out fortissimo with a triplet accompaniment and in fast time. There is a short interlude at the end of the section in which the fortissimo is gradually reduced to prepare for the Recapitulation.

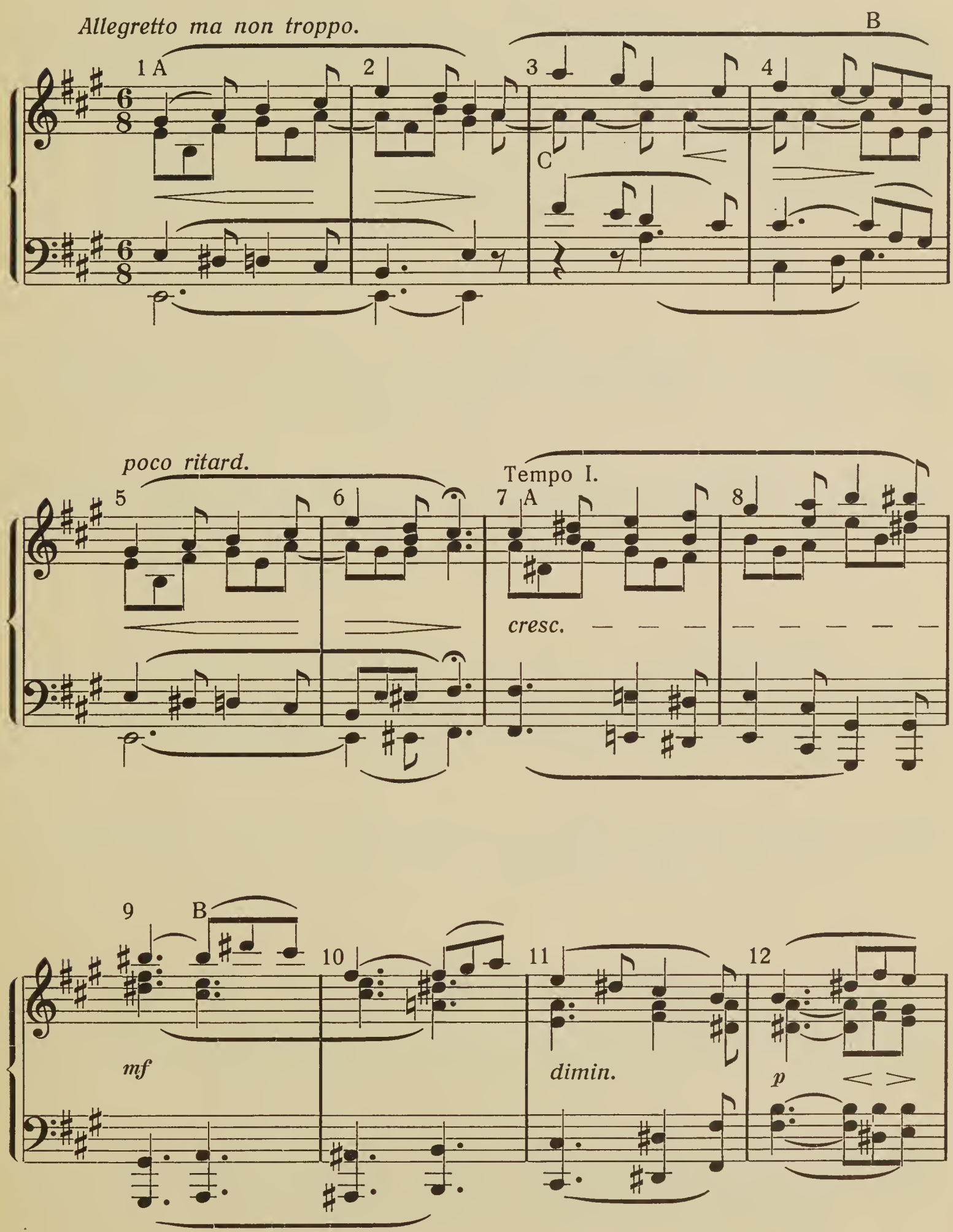
The Recapitulation is remarkable for the appearance on two occasions of a short recitative. Moreover, as the principal figure has been elaborated at some length, there is no necessity for much of the material which appeared in the exposition. Accordingly the whole of the passage from bars 9 to 41 is replaced by a few bars of chords and arpeggios.

The rest of the recapitulation follows the same lines as the exposition, and there are a few bars of Coda at the end, bringing the movement to a pianissimo close.

The advance in the principles of construction in this work compared with the Mozart type will easily be noticed. We no longer get a succession of little tunes, with little or no relationship to each other, but a work in which everything is made to spring from a central idea. And the skill with which the same figure is made to do duty in different

passages, emotionally contrasted, must be noticed. The Sonata type now becomes a unified organism, containing, it is true, as yet the old divisions and the old tonal arrangement, but welding them all into one continuous whole. Moreover as the improvements in the piano allowed of more use of force effects, we see the beginning of the idea of climax, an idea which has had so much influence on the principles of construction in modern music. Lastly, we can notice how the personality of the composer makes itself felt, producing music of a highly subjective nature, full of force and passion.

Sonata No. 28 in A major op. 101.



13 14 15 16

cresc. *dimin.* B

17 18 19 20

cresc. *p*

21 22 23

cresc. *p* *cresc.*

8va 24 25 26 27

sf *p* *sf* *espressivo e simplice*

28 29 30 31

8va C

32 8va 33 34 35

pp

B

36 37 38 39

pp

40 41 42

cresc.

f p

43 44 45 8va

f p

8va

46 47 48

cresc.

sf

sf sf

49 50 51

cresc. sf sf sf sf f

52 53 54

p molto espress.

55 56 57

58 59 60 61

cresc. mf

62 63 64 65

dim.

66 67 68 69

70 71 72

73 74 75

cresc.

76 77 78 79 80

G

sf

p

81 82 83

84 85 86

cre - - scen - - - do ff

87 88 89 90

dimin.

91 92 93 94

cresc.

95 96 97 98

dim.

ritard.

Ped. * Ped. * Ped. *

H

99 100 101 102

8va

ritard.

cresc.

The first phrase is of six bars in length, and in it is comprehended all the material on which the movement is built. The Treble begins with a flowing melody with undulating rhythm, and constructed on a figure made up of a crotchet and a quaver (marked A). The phrase sections are of two bars in length, and the melody of the second section answers that of the first two bars, with the addition of another figure ♪ ♩♫♩ (B). The third phrase section begins with exactly the same notes as the first, but ends with a transient modulation to F sharp minor, or a false cadence in A, with a pause on the last note.

The Alto part accompanies the Treble in quavers with the figure labelled B. In the second section syncopation is introduced, thus bringing in a new element for future development ♪ | ♩, labelled C. The Tenor has a counterpoint proceeding at first in contrary motion and in the second phrase section in tenths with the Treble, while the Bass beginning with a dominant Pedal simply gives a harmonic basis to the whole.

The second section is a variation on the material of the first section in the key of E. This section ends with a false cadence and is followed by a passage founded on figure B, which now appears as a figure of three quavers. At bar 25 there is a perfect cadence in the key of E major, and after a few chords the syncopated figure C is elaborated, affording rhythmic variety, while at the same time the fall in the melody in bars 3 and 4 is imitated. The portion of the movement corresponding to the normal exposition ends in bar 33. The next bars exhibit a development of the opening theme with the syncopated accompaniment, and this design is carried on through the part that corresponds to the Free Fantasia. There is no formal beginning of the Recapitulation, which follows on without any break, and may be said to begin in bar 55. The opening theme has been sufficiently elaborated, accordingly it is curtailed, but the second part follows the lines of the exposition with a change of key. There is a Coda springing out of the syncopated passage, which this time is made to culminate in a fortissimo in bar 87.

This movement is one of the most perfect models of the continuous type in the whole of Beethoven's work. The old formal divisions have been swept away, and the work is made to spring entirely out of one phrase. The use of key is now no longer to emphasise difference of sections, but is simply an exposition of circling rhythm, that is to say one central key with divergencies all intended to lead up to and bring out the principal key. Another point to notice is the beautiful treatment of the rise and fall of the undulating rhythm. The melodic curve is made to do duty so as to obtain the most refined and graceful effects. It would seem that in this work Beethoven also had the desire to utilise the polyphonic effects of J. S. Bach, while at the same time using them in a manner peculiarly his own. In this respect this movement anticipated the first movement of the great Sonata in C op. 111, when

continuity is gained by a contrapuntal treatment of the central idea, so that this work practically unites the ideas of Bach to the newer Sonata types.

A study of the later Sonatas of Beethoven is of the highest importance for the proper understanding of the development of form. In some cases, as in the first movement of the Sonata in F sharp op. 78, the more primitive type of form is used. The Sonata in E flat op. 81, "Das Lebewohl," shows how a programme may be used without interfering with the formal type. In some cases, as in the Sonatas in C op. 53 and F minor op. 57, the effects of climax reach a height previously unthought of, and serving as a guide to later composers, show to what pitch of grandeur piano music can attain. And in all these later works the expression of a personality is evident; formal types are regarded simply as convenient foundations on which to build up sublime erections, and the types are varied so as to fit in with the design of the work. For this reason the study of these works should not be made with the idea of making everything fit in with certain definite models, but in order to grasp the real spirit and meaning of the music, and to gain some insight into the mind of the master, and to note how he makes even the conventions of his time serve to bring out the inner significance of his work.

CHAPTER XXIV.

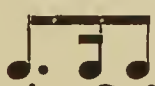
The Rondo Type.

The essential principle of the Rondo is the recurrence of one central theme, with subordinate themes coming between each appearance of the main subject. It is an ancient type of form, probably owing its derivation to a choral dance, in which the performers began by singing a chorus, then came a solo, next the original chorus, then another solo, and again the chorus, and so on. The type of Rondo form has changed, but the essential principle of the recurrence of one idea continues. The old type of Rondo followed lines somewhat like the following:—

1. Subject in tonic.
2. Episode in a new key.
3. Subject in tonic.
4. New episode.
5. Subject in tonic.

The old Rondo type was frequently used by writers for the harpsichord—Lulli, Rameau, Couperin and others. Haydn used this type of form chiefly with the precise divisions into blocks that has been before noticed. Mozart enlarged the type while keeping to the old formulas. With these early masters we nearly always find that the first episode is constructed on material differing only slightly from that used in the first subject. But the second episode is of a contrasted nature.

The following is a sketch of Mozart's Rondo in A minor.

The first subject is a stanza of eight bars built up principally on the figure  and ending with a full close on the tonic. Then comes an episode in C founded on exactly the same figure—this lasts thirteen bars and ends with a perfect cadence. There are two bars connecting link, and then the first subject is repeated with slight variations. It ends as before with a full close in the tonic. Then follows a new episode beginning in F, chiefly founded on a descending scale with semiquaver accompaniment in a middle voice. The first part of this episode ends with a close in C. The second part begins in G minor and leads to a passage ascending in semitones in dotted crotchets. Both

parts of this episode are elaborated at some length, the whole passage lasting about fifty bars. After this the first subject, according to rule, reappears, and ends as usual with a perfect cadence. The next section is in A major and is built on the original figure, followed by florid passages. The last section is analogous to a Recapitulation in the Sonata type with the first subject and episode as in the first section, then a repetition of the first subject and a Coda. This Rondo seems to stand midway between the primitive and the more advanced type to be met with in Beethoven's works. We still get the old blocks, but there is considerable elaboration of detail and the composition is on a larger scale. The use of one time figure to promote continuity of thought is remarkable; in fact the movement is built up on one idea with only a strongly contrasted second episode to give the necessary relief.

In Beethoven's hands the type was still further enlarged, till it became not very dissimilar from the normal Sonata type. The scheme was somewhat as follows: —

A. Exposition with first subject in tonic, secondary subject in a new key, and first subject in tonic.
B. New section with new secondary subject and sometimes elaboration of the material.
C. Recapitulation with first subject and first secondary subject in tonic, then repetition of first subject.
D. Coda.

The main points of difference between this scheme and that of the Sonata type will be seen to be the reappearance of the first subject in its original form in the Exposition after the first secondary subject; the insertion of a second secondary subject instead of the usual Free Fantasia. Also as is the rule in the Rondo type, the subjects are of the melodic order, that is to say, such that can only be repeated in extenso without much cutting about, whereas as we have seen in the Sonata type the movement is often made to rest on certain figures which are varied and developed in a multitude of ways.

CHAPTER XXV.

Other Types of Form.

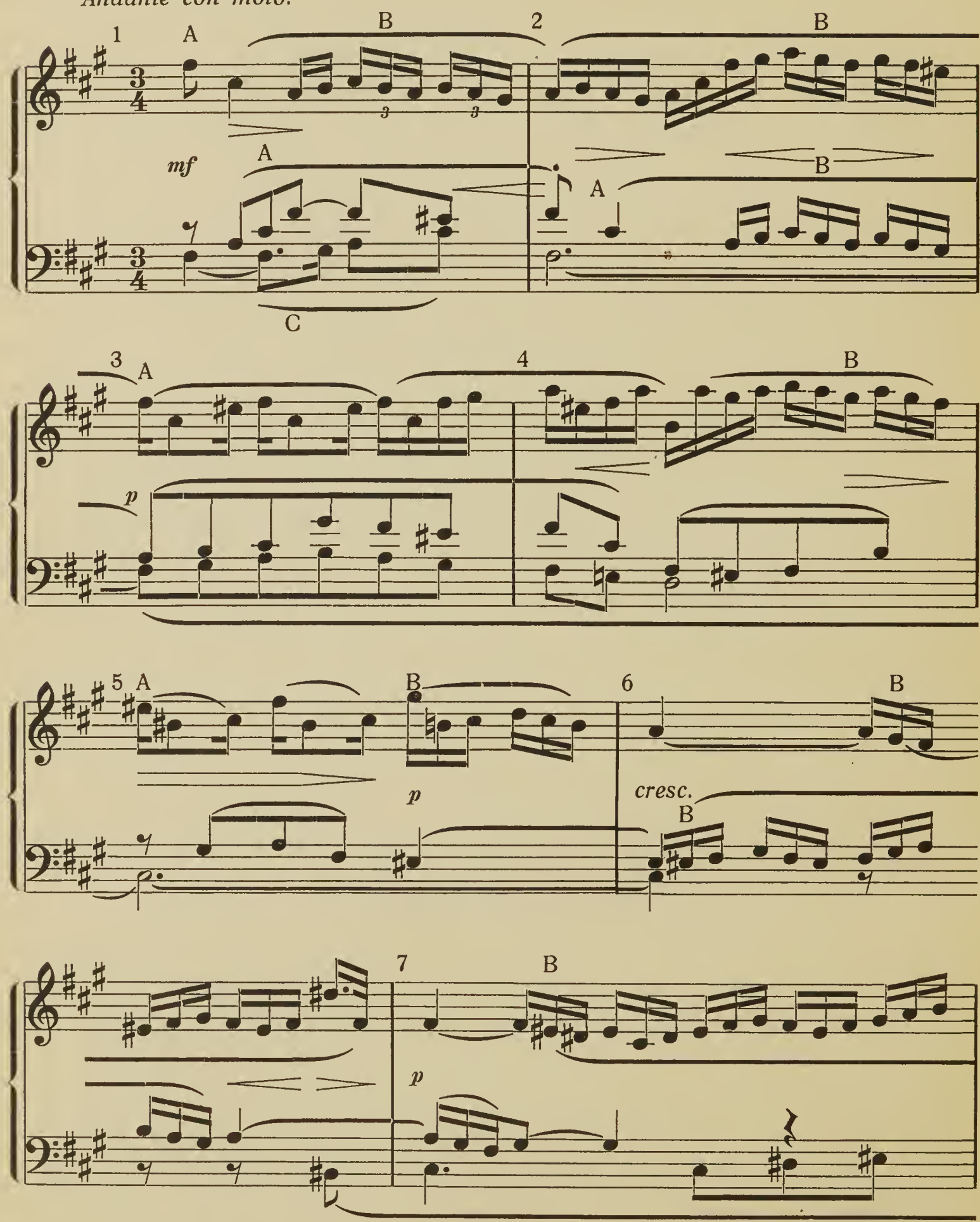
Formal types, as we now know them, owed their origin to the rhythmical nature of popular music, but some of the principles on which these types are based can be discerned in music derived from the scientific art of the Church. One principle, indeed, that of balance, was absent, but in the hands of the great masters of polyphony, the principle of re-iteration was made the basis of their construction. The main difference between this music and that of the rhythmitonal masters consists in the fact that whereas with the one the re-iteration takes place in all the parts, each of which is subject to rhythmic laws of its own, with the other all parts combine to define the rhythmic scheme, which thus becomes of the highest importance. As this is the case, we do not expect to find with the polyphonic masters divisions into sections, nor arrangements of keys to contrast with one another. On the contrary, the music flows on in a continuous stream, deriving its interest from imitations and sequential progressions carried out in the various parts. How the two schemes tended to combine in Beethoven's later work has been shown, but in essentials the constructive basis varies in the two types, and the difference in style between the music of Joseph Haydn and J. S. Bach is too marked to escape anyone's notice. In Bach's work, however, we do see tentative attempts anticipating in a slight degree the new style, for his genius was such that it reached out in all directions, assimilating everything that was of use to it.

To show the difference between the old and newer styles it will be necessary to analyse a Prelude by J. S. Bach. The construction of these Preludes varies. In the first book of the well-known Forty-eight Preludes and Fugues, the Prelude usually consists of a series of harmonies with certain figures superimposed on them. This type of form is a very common one in movements on a small scale. The figure is the important matter, and it is developed according to the fancy of the composer. Here we get the principle of re-iteration in its simplest form, the re-iteration of one figure throughout the whole piece. Sometimes

in Bach's work there are two figures on which the movement is built, the treatment of which may or may not be imitative. In the second book the type is a more advanced one. Here we get in some cases two clearly defined sections with the principle of tonality so far recognised that the first section leads from the tonic to the dominant, or in the case of a minor piece sometimes to the relative major, while the second section leads from the dominant or relative major back to the tonic. In the Prelude chosen for analysis these sections do not appear, but there is in the last part a portion, appearing after a pause, which resembles the recapitulation in the Sonata type.

Bach, Prelude in F sharp minor. Book 2 No. 14.

Andante con moto.



8

9 10

C

p

C

11 12

A B

mf *espress.*

A

C

13 B 14

A

C

15 16

A

17 18

p *cresc.*

19 20

f A

21 22 A

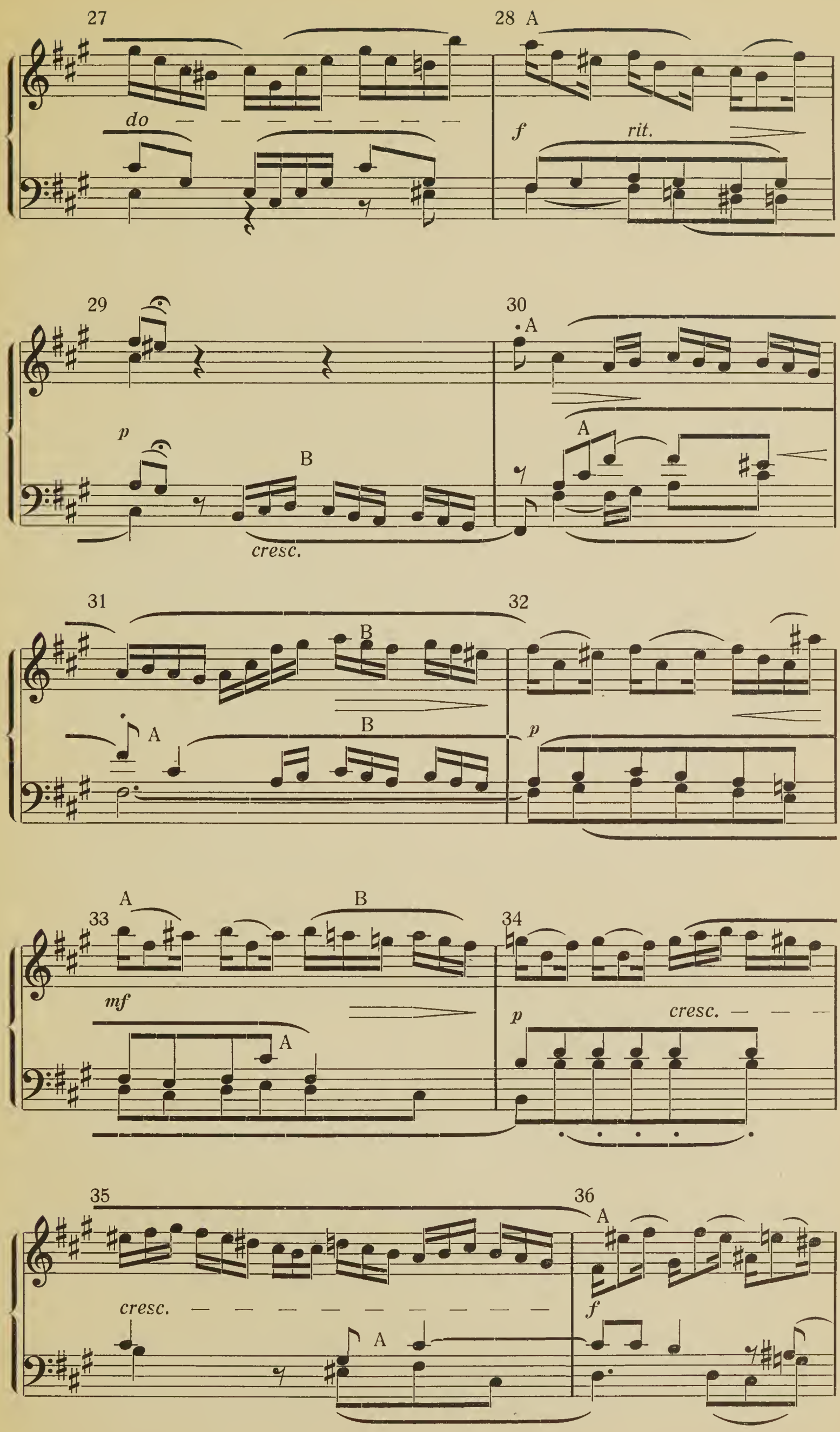
C

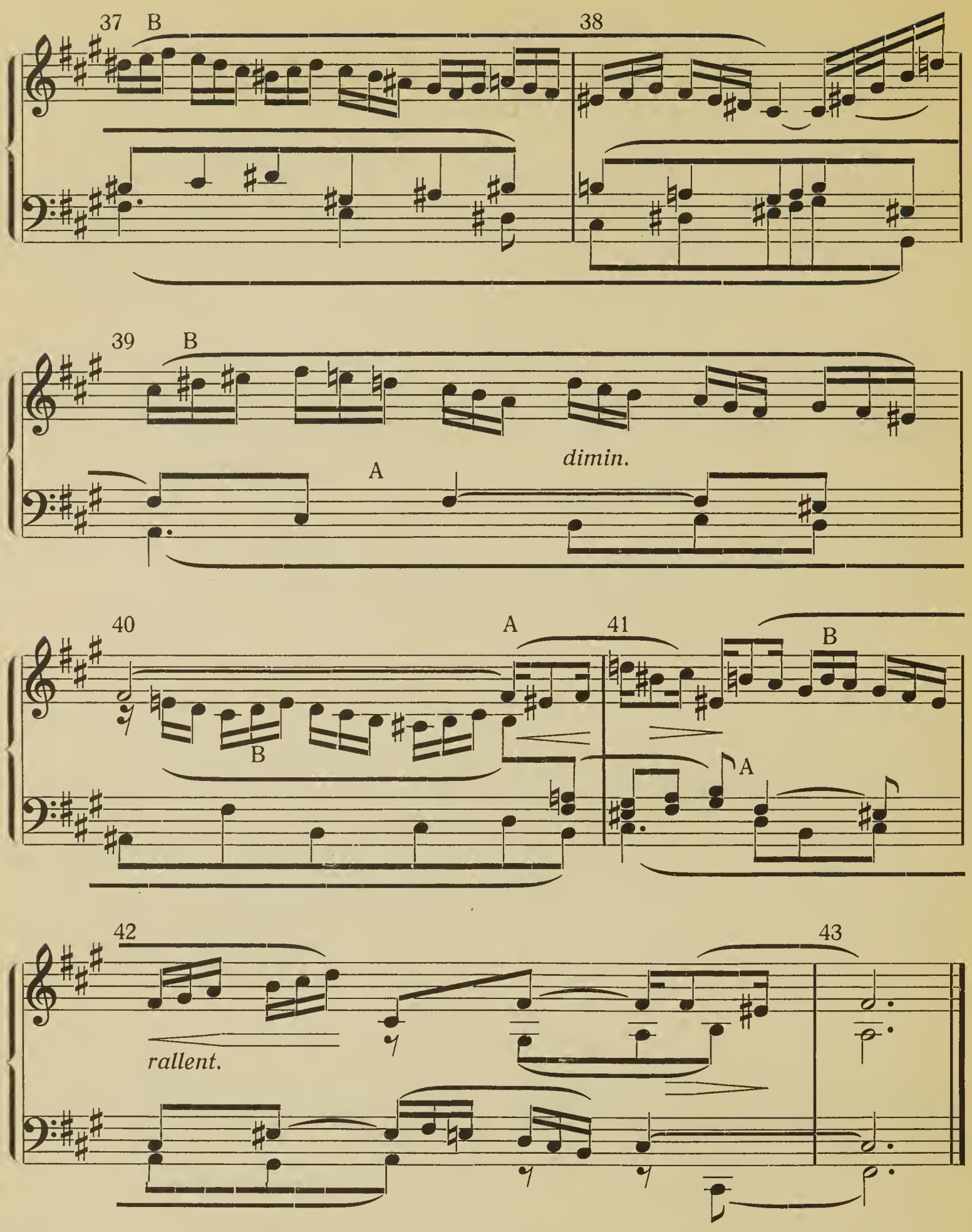
23 24 A

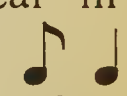
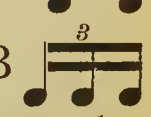
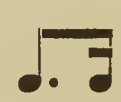
cresc. *mf*

25 26

p *cre* - - - - *scen* - - - - - - -


27
28 A
do
f
rit.
29
30
A
p
B
A
cresc.
31
32
B
A
B
p
33
A
B
34
mf
A
p
cresc.
35
36
A
cresc.
A
f



This Prelude is written for three voices, of which the Bass has a part built on a figure of its own, while the principal figures appear in the top parts. There are two principal figures, the first labelled A  is used both from the pitch and time point of view; the second B  gives variety. The figure in the Bass is  C. In addition to the elaborations of these figures there are passages used in sequence and in imitation which serve to give unity to the work and other methods of re-iteration are used. Bar 1 introduces both figure A and figure B in the Treble, while the middle part has A by inversion and the Bass figure C. In bar 2 the middle part repeats the Treble of bar 1 an

octave lower with the two main figures, while the Treble has figure B on the last beat. In bar 3 figure A appears in the treble by diminution while in bar 4 figure B is used in the same part, the time arrangement corresponding to that of bar 2. In bar 5 the Treble has both figures A and B, and in bar 6 both the upper parts develop figure B. In the succeeding bars 7, 8, 9 and 11 the treble works on figure B, while in bars 9 and 10 figure C appears in the middle part and in the bass. Bar 12 corresponds to bar 1 in the key of C sharp minor and bar 13 to bar 2 with a variation in the treble of figure B, which is omitted from the middle part. The treble part in bars 13 and 14 is answered sequentially a note lower in bars 15 and 16, after which the pitch figure given in the second group of semiquavers in bar 2 is developed, the middle part in the meantime introducing figure A by diminution in bars 15 and 20. Bar 22 opens with figure A by diminution, and this bar with bar 23 is repeated in sequence a note higher in bars 24 and 25. A semiquaver figure, an arpeggio of a common chord, appears in the bass and the middle part in bars 23, 25, 27 and 28. In bar 28 the shortened form of figure A is used in the treble throughout, and in bar 29 there is a half cadence in the original key with a pause. The final portion of the movement is led up to in the bass by using figure B. Bars 30, 31, and 32 are a repetition of the first three bars, with a slight alteration in the bass. Bars 33 and 34 contain a development in the treble of both figures A and B, while the middle part has figure A in bar 33. In bar 35 the treble works on figure B, afterwards repeating the same progression in sequence in bar 37, with the intervening bar 36 constructed on figure A. In bar 35 figure A appears in the middle part. In the first part of bar 38 and through the whole of bar 39 figure B is utilised in the treble, with figure A in the middle part in bar 39. Bar 40 gives us figure B in the middle part and A in the treble, which dwells on both figures in bar 41. Both figures again appear in bar 42 in the treble, figure A being taken in its original and shortened form and figure B in the middle voice.

This Prelude should be carefully studied, for it shows a masterly treatment of two figures in the contrapuntal style. Special notice should be taken of the time variety afforded by the syncopation in figure A and the semiquaver triplets of figure B, and of the clever use of figure A in diminution. The way by which the principal figures are made to do duty both as time and pitch figures should be observed. When once the time features have been established, the principle of re-iteration shows itself by endless variations of pitch, while the same time arrangements are kept. The fine effect of much of Bach's work is owing to his love of time variety, as a result of which we get freedom instead of stiffness, and constant change combined with re-iteration instead of monotony.

CHAPTER XXVI.

Fugue.

The word Fugue, derived from the Latin fuga (a flight), was originally used to denote a composition written with two imitative parts. In the 17th century, however, it appears as a developed type of composition, and its essential features have changed but little since that time. The peculiarity of the Fugue type is that the parts enter one after the other, each having the principal theme in turn. The first voice begins with the subject, the second voice on the conclusion of the subject enters with the theme in a different key. This entry is called the answer. Then the third voice takes the subject, the fourth the answer, and so on. Fugues may be written for two voices only, or for more, and Fugues for eight voices are not uncommon. When all the voices have been introduced the exposition is concluded. When the answer corresponds with the subject in every interval, the Fugue is called real; when there is any difference, tonal. As a rule, the subject being in the tonic is answered by dominant harmony; when the subject modulates from tonic to the dominant key, it is necessary for the answer to modulate back to the tonic, thus necessitating some change of interval. Tonal answers are also made when the dominant note appears in important places at the beginning or end of the subject. In such cases the dominant note is answered by the tonic, for the reason that greater ease in working the Fugue is thereby attained. Sometimes short passages called codettas are interposed between the various entries of the different voices. These usually occur after the entry of the first two parts. When the first voice has a counterpoint against the answer, which is taken up in turn by the different voices on the entry of the principal theme in the exposition, such counterpoint is called a counter subject. After the exposition is concluded, the material is worked out in various ways, the subject being introduced in different keys with episodes interposed. An episode in a

Fugue is constructed from material in the subject or counter subject, treated generally either in sequence or in imitation. The subject itself may be treated in many ways, *e. g.,* by augmentation, that is in notes double the length, or by inversion, that is, inverting the intervals contained in it. Many subjects lend themselves to what is called stretto, that is to say one voice entering with subject or answer before another voice has finished the delivery of subject or answer. A close stretto is when two or more voices enter one after the other at short intervals and the final stretto, taken above a dominant pedal, is known as the stretto maestrale. It is not necessary or indeed advisable to have divisions in the course of a Fugue; the best effect is generally obtained by making the work continuous throughout, and yet where a new method of treatment is introduced, as for example when a stretto which is going to be made an essential feature first occurs, a pause is often effective, so as to call attention to the new device.

A double Fugue is one in which two principal subjects are used. These subjects may either be introduced simultaneously at the beginning of the work, or one may be developed and afterwards the other, while both are worked together at the conclusion of the work.

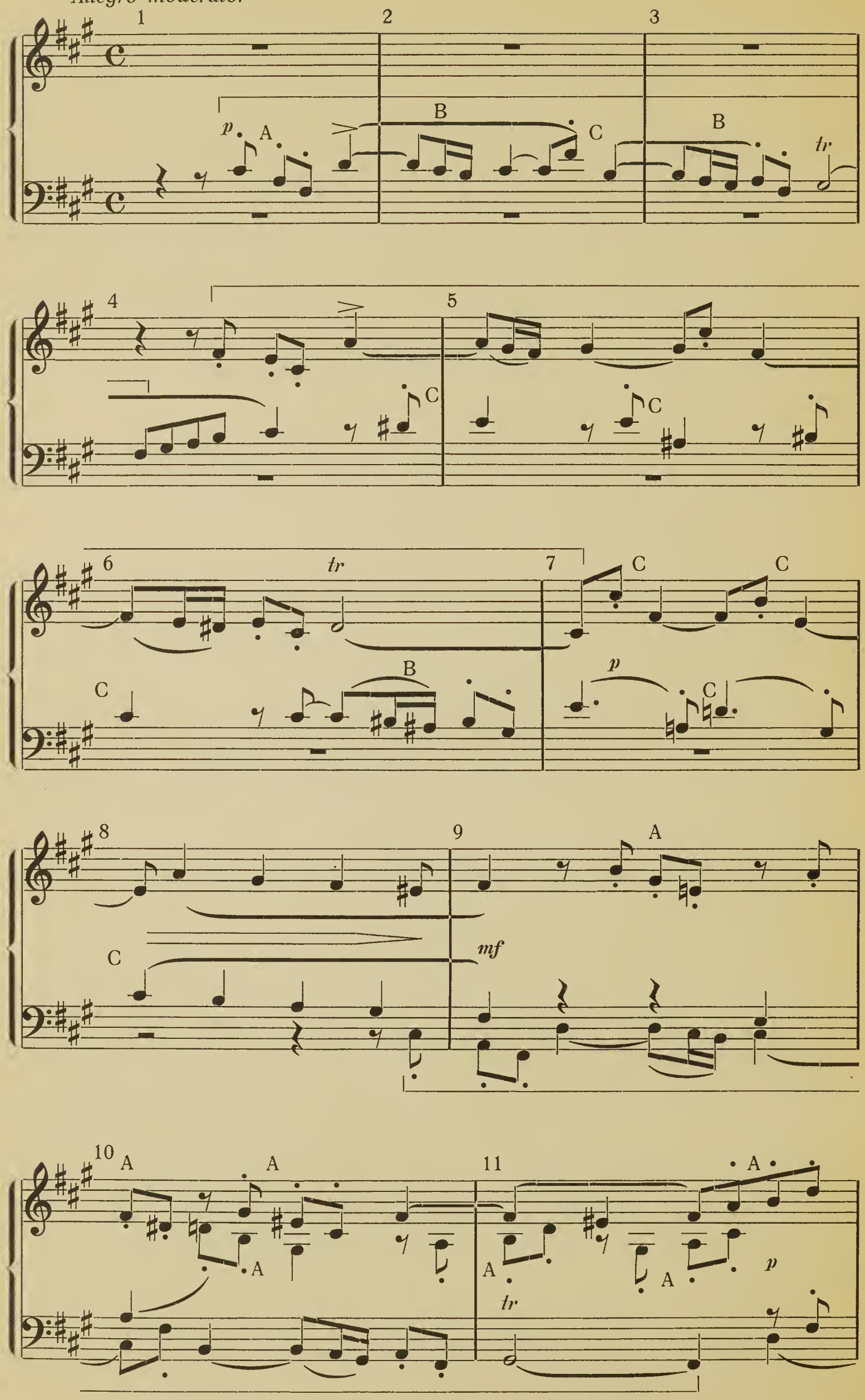
From the foregoing brief statement it will be seen that the Fugal type is one of the most mechanical and unpromising. And yet even into this type the genius of J. S. Bach was able to infuse vitality. His Forty-eight Fugues remain to us not only models of technical mastery, but also give us compositions of extreme beauty. It is, however, in vocal writing that the chief use of this type has been made, for by it we are enabled to obtain effective re-iteration of a central idea. Indeed, a Fugue may almost become dramatic, as in the case of Handel's setting to the words beginning "He trusted in God."

Returning to the instrumental Fugues of J. S. Bach, we notice how his subjects are sometimes chosen so as to obtain as much time variety as possible, so that the interest in the work is not allowed to flag. Moreover, there is often a clever use of both time and pitch figures on which episodes are constructed. Fugue subjects with this great writer may roughly be divided into three classes, (1) when the subject is interesting and melodious in itself, (2) where it can be easily broken up and used for figure treatment, and (3) where it is of a more set type. In the case of the first class, the subject is generally repeated without much alteration in different keys, and accompanied by ingenious and suitable counterpoints. Subjects of the second class lend themselves to much development and are useful for the purpose of making episodes, while scientific elaboration is utilised to the full when the subject is not interesting in itself.

An analysis follows of the Fugue in F sharp minor book 2 No. 14, as this affords us an excellent illustration of Bach's treatment of subjects of the second class.

Bach, Fugue XIV, Book 2.

Allegro moderato.



12 A B tr C A

13 A A cresc. C

14 C A B tr f

15 A A A dim.

16 C A tr p A

17 C A A

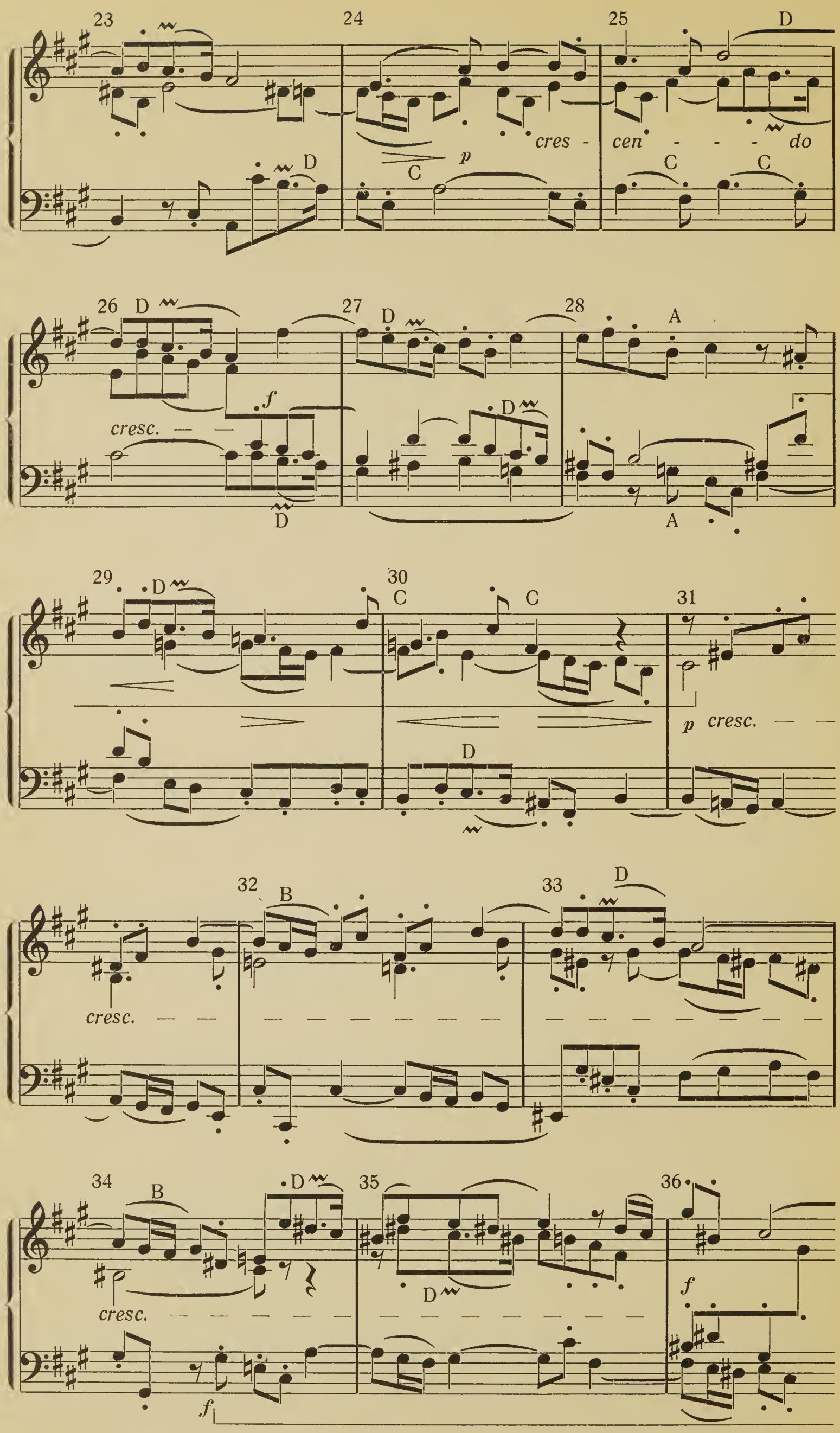
18 B cresc. A

19 C A B

20 f D

21 D D C

22


23
24
25
D
cres - cen - - - do
p
C
26
27
28
A
cresc.
f
29
30
31
p cresc.
32
B
33
34
35
36

37

E

E

p

38

E

39

E

cresc.

40

41

A

A

42

43

f E

p B

44 E

B

45

46

C

C

47

E

crescendo

48

49

f

50 51 p

B 52 C C cresc.

53 A 54 f

55 p

56 57 cresc.

58

59

60

61

D

C

f

62

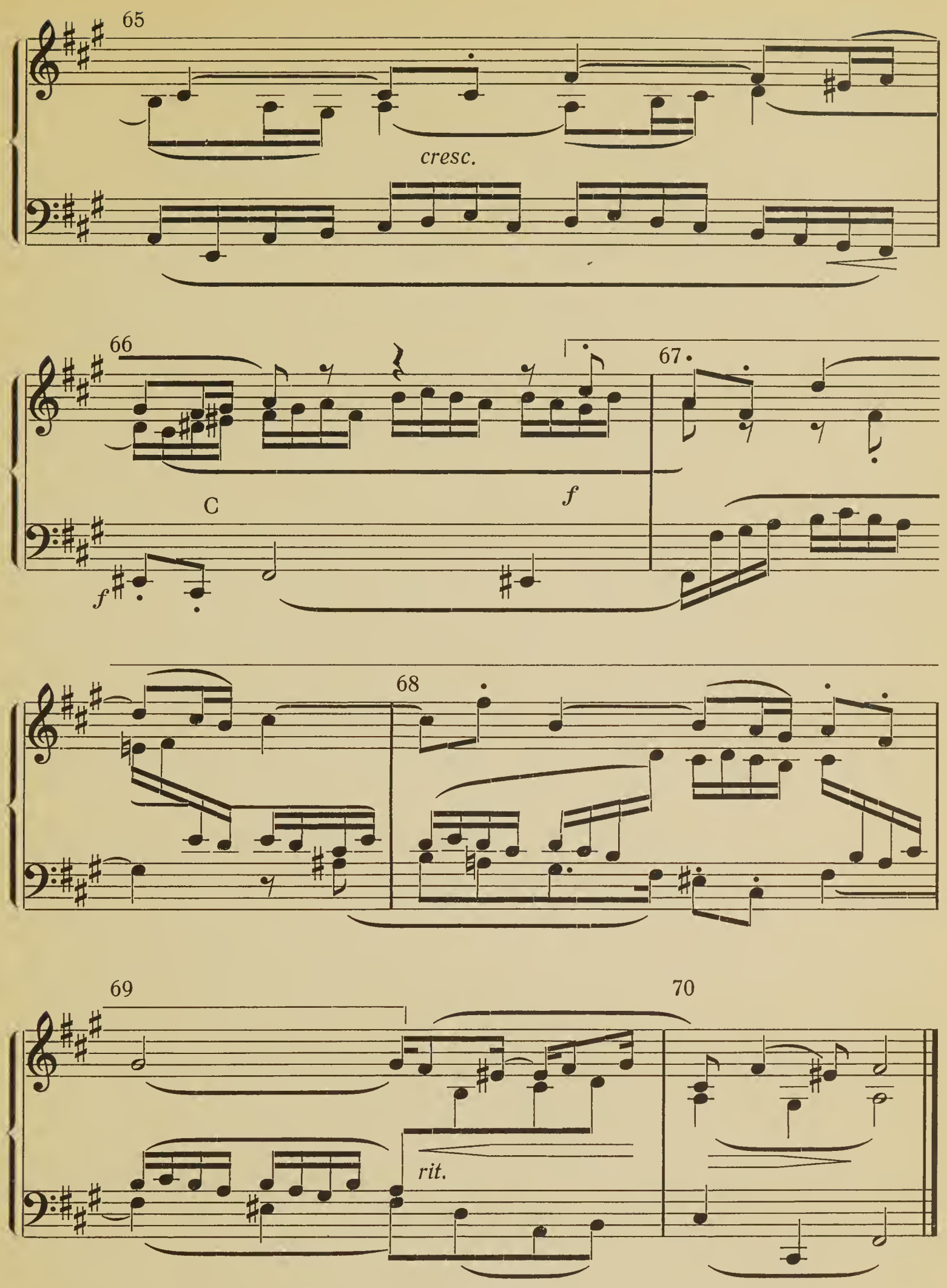
63

dim.

p

A

64



The subject which ends on the first quaver in bar 4 contains three distinct figures. The first, which we have labelled A, is found in the first three notes; the second, labelled B, and easily recognised by the two semiquavers it contains, comes at the beginning of bars 2 and 3, while the third C is the fall from F sharp to B at the end of bar 2. This is the time figure ♪ ♩. The answer is a tonal one, because the dominant note, which begins the subject, requires to be answered by the tonic note, and thus we get the interval of a second answering a third.

There is no regular counter subject. The counterpoint in the first voice consists of three presentations of figure C in bars 4 and 5, and of B in bar 6. The entry of the third voice is delayed while the two voices repeat figure C, the treble in its original form, the middle voice by inversion. The bass enters with the subject on the last quaver in bar 8. In bar 9 and 10 the counterpoint in the treble is simply three presentations of figure A. In bar 10 the middle voice has figure A in its original position, and beginning on the last quaver in bar 10 three appearances of the same figure in an inverted form. The exposition ends in bar 11, and the first episode begins with the inverted form of A in the top voices followed by C in the middle voice and B in the treble. Figure A is then developed in all three voices both in its original and inverted form with sequential treatment. In bar 15 A appears in the treble as a descending scale passage, answered in the middle voice. At bar 16 the subject again appears in the treble, while the middle voice accompanies it chiefly using figures C and B, while the bass has a quaver passage founded on A. On the conclusion of the subject two bars are added leading up to a full close in the key of A major. In the work of J. S. Bach such closes are only made when some new design, to which the composer desires to call attention, is to be introduced. In this case the new idea is the introduction of what seems to be a new figure, but which is in reality only another transformation of figure A. The appearance of this figure as a descending scale passage in bar 15 has been noticed. Now the scale passage has been altered by changing the quavers into a dotted quaver and a semiquaver, thus producing a new time effect. The new figure, which we have labelled D, has an addition of three notes (the last two being figure C) on its first appearance in the bass in bars 20 and 21, and its answer in the treble in bars 21 and 22, but it is usually brought in in its shorter form as in the middle voice in bars 21 and 22 and in the treble in bar 23. The episode which begins in bar 20 gives us an extraordinarily skilful treatment of all the principal figures in imitation. In bar 28 the subject appears in the middle voice in B minor, accompanied by figures D and C in the treble and bass. After an episode chiefly built up on figures A and B, the subject comes in the bass in the key of C sharp minor. As it concludes, a new figure is introduced in the middle voice. The central idea of this figure is a descending scale with the second and third notes repeated and embellished with semiquavers. It evidently owes its origin to figure D, and the introduction of semiquavers serves to heighten the interest as the Fugue draws to a close. The new figure, which is labelled E, is made the basis of an episode, in which it is developed and varied in several ways with the old figures. In bar 47 it is inverted. In bar 51 the subject appears in the key of B minor in the middle voice, to the accompaniment of figure E in the bass, and of figures C and A in the treble. The remainder of the Fugue is worked out on the same material, the subject appearing with modifications in the treble in bar 56,

and in the bass in bar 60. The final entry appears in the treble in bar 66. A most interesting point is to notice the introduction in the treble in the last two bars of the principal figure of the Prelude (analysed on page 212). By this means a certain continuity is established between Prelude and Fugue. In both the method of treatment is the same, with of course the differences of formal type. Both show a wonderful development of certain definite figures, treated in the contrapuntal style, and prove the mastery of technique of J. S. Bach. The variety of method exhibited in his treatment of subjects in his fugal writing is one of the reasons for the admiration his work calls forth. The student should note the use of the figures in this Fugue, and compare the treatment with that of the subjects in such Fugues as the two in C minor, which give us examples of the two other methods which appear in the work of this great master.

CHAPTER XXVII.

Programme Music.

All composition worthy of the name must be an exposition of the feelings and thoughts of the composer. It must emanate from his desire for expression, and must represent his own emotional and intellectual natures. This may take place in two ways. In the first place the composition may have nothing whatever to do with any external phenomenon, but may be simply and solely an expression of the nature of the composer. Or in the second place the composition may be intended to picture some external phenomenon, and be based on a desire to illustrate some story or convey some definite idea. The first class is called absolute, the second, programme music. The two classes, however, cannot always be separated. Programme music, when the underlying story is not essential to the understanding of the music, can be thought of as absolute music, and in this case it is subject to the same principles and laws. On the other hand some kinds of programme music are entirely dependent on what is intended to be represented, and cannot be understood without a knowledge of the underlying story. The Sonata by Beethoven called "Les Adieux" is an example of the first kind of programme music; the symphonic poem "Don Quixote" by Richard Strauss comes under the second head.

In the case of absolute music it will readily be seen that certain clearly-defined principles of construction are essential. For example without the predominance of a key-centre, the effect must be vague and unsatisfactory. The use of types of form is to afford a means to the composer of conveying what he wishes to the listener, in a manner that can be followed and understood. And in the history of all art one of the most surprising things to find is that a man of genius can overcome the influence of even the most cramping and mechanical formal types, so as to express his own personality. But where the whole object of the composition is merely to illustrate a story, it is obvious that the formal types are not in the same way necessary. The story itself may provide the formal type. The principle of re-iteration must always be found

because without it the listener would not be able to grasp the story, but the predominance of a key-centre and the balance of various sections are no longer essential. The object of establishing a key-centre is to convey a feeling of repose, of a home from which the composition sets out and to which it must return, without which any idea of finality would be impossible. But where the music illustrates some external phenomena, the feeling of finality may be absolutely out of place. Suppose the programmist sets himself to convey a feeling of unrest, suppose he wishes to picture a maze out of which there is no opening, or a wide waste of water without any seeming end, obviously the predominance of a central point of repose would spoil his scheme. Similarly any definite formal type may be inconsistent with the spirit of the programme, and therefore the point of view of the analyser must be changed. He no longer sees whether the music conforms to principles which render its meaning clear, but whether the story is illustrated in a manner to render it intelligible and vivid. The harmonic point of view is also changed. A succession of chords which would be meaningless in a composition without any programme, may be a quite fit and proper illustration of some scene in a story. And so we no longer look for the old formal types in programme music; principles of construction there must be, but not necessarily a set framework on which ideas are built up.

It has been argued by some persons that all music of an expressive character must be programme music, for it springs from some incidents in the life history of the composer, and is intended to illustrate those incidents. This view, however, ignores the real distinction between programme and absolute music, a distinction which is not an artificial but a real one. In the case of the composer of absolute music, it may be true that some external circumstances have stirred his emotional nature so that he expresses his feelings in music. But the thing that matters is not the circumstance that has moved him, but his nature that is moved. Different natures feel things in different ways. A man of a passionate nature is stirred to anger by causes that seem to other persons quite inadequate. And so to a man of a strong emotional and artistic nature the inspiration comes not from without but within. His music is the outpouring of his whole nature and not an attempt to illustrate external things. Indeed the most wonderful music may be written without any external stimulus whatever. The music itself will touch the composer's nature and bring forth its own passionate effects.

On the other hand, with the programmist the centre of gravity is changed. The motive power is the external fact, and without this the composition would not result. It is true that he represents the scene as it appears to him, and so the result is tinged with his own personality, but the important point is that he wishes to convey not something in his own nature, but an impression of something outside himself. He wishes the listener to understand what it is that has moved him to composition and without which the work would lose its inner meaning. The

story becomes the main thing, and the music loses its meaning unless the story is known.

The principle of re-iteration finds its use in programme music often by the adoption of what is known as a "motive." The motive is a musical label affixed to some character, some object or some idea in the story, so that the hearing of it will bring to mind what it is intended to represent. Obviously there must be principal characters, or subjects or ideas in the story, so that the motives will recur from time to time, thus making the work continuous and affording a means of working out certain material as it requires to be worked out. The difficulty consists in the fact that music cannot be definite enough to convey what is wanted, so the composer is obliged either to have recourse to realism (and realism does not tend to ennoble the art), or to use some conventional sign, and conventions are liable to destroy the free artistic spirit.

CHAPTER XXVIII.

Conclusion.

In the foregoing chapters an attempt has been made to analyse and discuss the types of form that are most in use. It will now be necessary to conclude with a brief statement of the principles on which the art of music is founded, in order to obtain a thorough understanding of the nature of the art.

It will be remembered that there are two standards only in music; the one of time, the other of pitch. The standard of time gives us the accent, the bar and the phrase; the standard of pitch gives us the key-centre and the general principles of tonality. Dealing first with the time standard the art of composition will be to weave such varied and in some cases contrasting time divisions around the strict accent, that we get on the one hand re-iteration, on the other contrast and variety. Some authors have tried to establish the principle of a rhythmic unit as the foundation of rhythm in composition. But such an unit, though it undoubtedly appears in some cases, is not found in others. It is therefore impossible that it can be *the* unit in music. And any attempt to divide up phrases into the smallest possible sections is foredoomed to failure, for the simple reason that it is just this stiff division into sections that is opposed to the varied rhythmic flow of many great works. The flow of the music would be destroyed by any attempt to divide the material into minute sections. The rhythmic side of a great musical work is made by working in a number of varied devices round a strict standard based on a feeling of accent. Without the feeling of accent, variety would be impossible, for there would be nothing to vary. Given the feeling of accent, there are many ways of producing effects of variety and contrast.

Similarly the pitch-standard gives us our tonality and our conception of key-centre. From this point of view composition will consist in motion to and from this key-centre. The variety will be obtained in the

key by contrasts of consonance and dissonance, and from motion to and from the tonic or key-centre. Further variety will be obtained by modulation. The difference of key relationship between music of a former age and modern music has been noticed. But however much our ideas about key relationship have broadened, the necessity for a key-centre, as an essential factor in composition, still remains. Without such a centre music would necessarily be vague and unconvincing.

Given the standards of time and pitch as starting points, we make our principles of construction follow the course of natural law. It is impossible for the mind to grasp unrelated ideas presented closely one after the other. Therefore re-iteration is necessary. It is equally impossible to attend to the same thing repeated over and over again in the same way. Therefore the re-iteration must always be with variety.

Another method of re-iteration may take place through the rise and fall of the music itself. It will be seen that a melody which ascends and descends in a series of curves produces a rhythm of its own, which is dependent on the rise and fall. In this rhythmic movement variety is necessary just as much as in the other kinds of movement. The curves will not exactly correspond with each other; there will be certain things to take away the rigidity of exact imitation and to give the welcome feeling of wave motion, recurring but always irregular.

From a similar rise and fall in force we get crescendos and diminuendos on a small or large scale, and eventually the principle of climax arises: that is to say a culminating point in a movement.

Again everyone knows the effects of contrast in our mental states. We feel happy when we are relieved from pain, because the cessation of the one, pain, will at once give us a feeling of its opposite, pleasure. Similarly in music, a loud passage will appear more loud if it has been preceded by something very soft; a solemn melody will appear more solemn if it has as a background something very brilliant. It is only in their relations with other things that we conceive things, and this relationship is of immense importance in music, giving us not only the idea of balance and proportion but also methods of bringing out or placing in the background what we will.

What effects of contrast should be used entirely depends on the character of the composition. Obviously if the work be only intended to be short without any great change of emotional meaning, violent effects of contrast will be out of place; while on the contrary a long composition with many changes of feeling will require many contrasted effects. The design of the work will dictate not only the type of form but the means to be employed. What matters is the result obtained, and in every case the result can only be successful when everything combines to bring out the intention of the composer.

Finally it must again be insisted on, that art is not an intellectual putting together of material gathered from many sources, but an expression of the inner feelings and emotions of the composer. No amount

of thought will give the feeling for beauty, or the expression of emotion that are found in the greatest works. The composer must feel in himself, must yearn to express what he feels, or his work will be insincere, and insincerity in art is the one deadly sin. His music must be an exposition of his own personality; it will owe its strength to his own nature, and not to his own cleverness. This view does not imply that the intellect plays no part in the work of composition. On the contrary its function is a most important one. A composer may have a high sense of beauty and a strong emotional nature, but without the aid of the intellect he will find it impossible to express himself so that his works can be understood. The intellect cannot give an ideal, but it can help to arrive at one. Nothing is more difficult to a strong deep nature than the power to express what it wishes, and the deeper the nature the more difficult the expression. A great composer will labour incessantly and use all the means in his power to arrive at the results that he is striving to attain. And so everything that he has acquired by careful study and hard technical work will be utilised by him. Without much study the material for self expression would be wanting. This is the reason for the necessity of careful study for everyone who wishes to be a musician. Study will not create inspiration, but it will provide the means for the inspiration to bear fruit. Let no one think that rules are the end of everything; let him rather consider that rules are made from the study of the works of great masters, and are intended to help and not to bind, to foster and not to fetter musical intelligence. The first thing is to develop the feeling for music, the next to promote by study the understanding of music. When these two work together an artist will be created; one without the other can never produce any satisfactory results.

What the future of music will be it is impossible to say. It is the tendency of every age to imagine that the highest point has been reached and that further progress is impossible. And yet the history of mankind has been a series of waves of rise and fall. Civilisation reaches a high stage only to be succeeded by a wave of barbarism, which in its turn slowly advances only to be overwhelmed by another force in its turn. In the history of art it is difficult to realise that the results we have attained are the outcome of hundreds of thousands of years of effort, cycles of progress followed by decadence, which in its turn gives way to new cycles of progress. That the future will be different from the past is extremely improbable. And so we may expect a period of decadence to be succeeded by a new upheaval and a new rise. What new development will arise in the art it is of course impossible to decide.

As far as the present situation goes, we see that the increase in the number of instruments and the greater variety of tone-colour now available must tend to alter in some degree the design of orchestral works. Compositions on a scale impossible in the days of Haydn and

Mozart can now be made. And so the formal types will change and will accommodate themselves to the new conditions. The essential principles will remain, but the formal types will be varied. And the development of the feeling for key and chord relationships will cause a corresponding variation in types of composition. The strict types will be relaxed and newer forms take their place. And so we may expect orchestral compositions on a larger scale and with wider significance. In piano music the great increase of technical ability is likely to cause new methods of writing, introducing new effects. The various improvements in the tone and mechanism of the instruments will have a like result.

---

3 1197 00423 1913